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A FEASIBILITY STUDY FOR DEVELOPING AN INNOVATIVE COURSE OF STUDY FOR THE CONTEMPORARY SCHOOL BAND PROGRAM. FINAL REPORT.

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Five nationally recognized high school band directors conducted a study to investigate the problems and determine the feasibility of developing and publishing a comprehensive curriculum guide for school band programs. A review of materials relevant to the study included the examination of state and city music curriculum guides, of publications available from the American Music Industry, of doctoral dissertations, and of USOE research projects. The study established that it is necessary to develop a definitive and all inclusive set of standards which would cover the philosophy, content, and procedures and techniques of instrumental music instruction; expected educational, personal, and social outcomes; social implications and applications of instrumental music; equipment and facilities; preparation standards for teachers; and evaluative criteria. A national survey of successful programs and the development, testing, and evaluation of a philosophy and curriculum will be the next steps aimed at improving instruction in school band programs. (Appendices include the reviews of curriculum guides, publications, and research.) (JS)

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FINAL REPORT
Project No. 7-G-068
Grant No. OEG-1-7-070068-4558
PA 24

A FEASIBILITY STUDY FOR DEVELOPING AN INNOVATIVE COURSE OF STUDY FOR THE CONTEMPORARY SCHOOL BAND PROGRAM

A SMALL PROJECT RESEARCH

6/20/67 through 12/15/67

U. S. DEPARTMENT OF
HEALTH, EDUCATION AND WELFARE

Office of Education
Bureau of Research

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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A FEASIBILITY STUDY FOR DEVELOPING AN INNOVATIVE COURSE OF STUDY FOR THE CONTEMPORARY SCHOOL BAND PROGRAM

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February, 1968

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The American School Band Directors' Association Research Committee acknowledges the significant contribution to the overall study made by the consultants to the Project:

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University of Colorado

Dr. Frederick Fennell, Conductor, Wind Ensembles
University of Miami

Dr. William Revelli, Professor of Music, Director of Bands
University of Michigan

Dr. Robert C. Smith, Associate Professor of Music Education
University of Oklahoma

SUMMARY

This project was step one in an anticipated four-phase development of a curriculum guide for school bands. It was the goal of this "feasibility study" to investigate the problems in undertaking a later project of major proportions, the building of a Basic Course of Study and Curriculum Guide in Instrumental Music Education for the Contemporary School Band Program.

The feasibility study was conducted by a committee of five nationally recognized high school band directors selected by the American School Band Directors' Association. The Department of Bands of the University of Oklahoma coordinated the project and provided its staff for assistance. In addition, a panel of noted authorities selected to cover the fields of aesthetics, pedagogy, curriculum development, public school administration, music education methods, and philosophy of education were engaged as consultants to participate in seminar meetings with the committee.

The work of the project was undertaken in the six-month period of July-December, 1967. Seminar meetings were held for 11 days as follows:

August 9-13, on the campus of the University of Colorado, immediately following the ASBDA National Convention.
October 7-9, on the campus of the University of Oklahoma, Norman, Oklahoma.
November 24-26, again on the campus of the University of Oklahoma.

A review of material relevant to the project was conducted as follows:

(1) Request was made of each of the fifty State Departments of Education for their available music curriculum guides.
(2) Twenty-eight selected cities throughout the nation were requested to supply their curriculum guides.
(3) Two hundred forty-nine companies in the music industry were invited to supply publications pertinent to the problem.
(4) One hundred seventy-eight doctoral dissertations were examined for possible source material relevant to the problem.
(5) An examination of 22 related research projects sponsored by the U. S. Office of Education, as reported through the Educational Research Information Center, was conducted.

The in-depth study by the committee and consultants establishes the positive need for a definitive and all inclusive set of standards of achievements for the school instrumental music program for band. Based upon proven concepts, it would delineate: philosophy of instrumental music instruction for the band program; the content, scope and sequence; expected educational, personal and social outcomes; valid techniques of instruction and learning experiences; social implications and application of instrumental music for the band in society; procedures and organization; techniques of motivation; materials, equipment and

facilities; concepts and preparation standards for the instructional personnel of the band program; and evaluative criteria.

It is the conclusion of the committee, which made "A Feasibility Study for Developing an Innovative Course of Study for the Contemporary School Band Program" that such a "Course of Study" is feasible and needs to be made at the earliest possible time.

INTRODUCTION

The school band has become an integral part of the contemporary school curriculum. There are in existence today more than 60,000 school band programs involving several million students. Current observations lead to the conclusion that much of the work being done in these band programs is lacking in musical significance. There is much confusion across the country in the understanding of what the instrumental music education program for band should be.

Practically all subjects in the contemporary school curriculum have progressed to well-structured, coordinated programs with levels of achievement which are substantially the same throughout our nation. In contrast to such traditional subject areas as mathematics, English, science and foreign languages, the course of study for school band is generally unrelated in curriculum content from school to school and lacking in specific understanding of goals and procedures.

The American School Band Directors' Association has as one of its major objectives the improvement of instrumental music education for band through the development of a comprehensive program that will be of musical and educational benefit to school band directors, administrators, society as a whole, and most of all to the individual student.

Although most band directors have long felt the need for principles and goals in music education equivalent to those in the older disciplines, this development has been impeded by the broad latitude permitted by the subject matter and the difficulty of defining aesthetic goals in specific terms. Past efforts, as demonstrated in the review of literature as found in this study, indicate the need for exploring the many elements involved in organizing a course of study for band instruction. It is obvious to those who have attempted the development of such material that most efforts have failed because the planning was insufficient to cope with the complexity of the task.

In 1955 a committee of 20 nationally-recognized school band directors was appointed by ASBDA to begin work on this project. In the ensuing years, two booklets were published and a 300-page manuscript for a third was compiled. It is important to note that this work was done on a volunteer basis, by men who were widely separated geographically, and with very limited financial resources from the Association.

An evaluation of this material, by the committee itself, states the material to be a "worthwhile" contribution and "valuable" information, but falls short of the anticipated goal of raising standards. These publications have not been recognized by the Association as the "definitive guides" for school bands which was envisioned at the start. The work has served to point up the fact, however, that the problems in developing a course of study are infinitely complex and far more difficult than authorities realize.

This "Feasibility Study" is the first phase of a four-step process aimed at improving instruction in the instrumental music education program for band. It is hoped that the material presented in this report will provide a sound basis on which to proceed with a major project of curriculum development.

The second phase of the project will be the conducting of a national survey to determine elements and factors common to the success of outstanding band programs, and the developing of a comprehensive philosophy, curriculum guide and precedures based upon proven concepts which would delineate: a philosophy of instrumental music education for the band program; the content, scope and sequence; expected educational, personal and social outcomes; valid techniques of instruction and learning experiences; social implications and application of instrumental music for the band in society; procedures and organization; techniques of motivation; materials, equipment and facilities; concepts of preparation for the instructional personnel of the school band program; and evaluative criteria for the band program.

The third phase of the project would be to test the philosophy, curriculum and procedures in selected schools in various geographic areas, in various sizes of schools of a variety of educational programs, and in schools representing various ethnic culture and socio-economic groups.

The fourth phase of the project would be to evaluate and validate the findings which result from the actual use of the philosophy, curriculum and procedures designed in phase three, for final publication as A Basic Course of Study and Curriculum Guide for the Contemporary School Band Program.

OBJECTIVES

The objective of this project was to conduct an in-depth study of the feasibility of developing and publishing a comprehensive Basic Course of Study and Curriculum Guide for the Contemporary School Band Program.

Other objectives are:

1. To examine all possible literature relevant to the problem.
2. To design a procedure for the development of a comprehensive program for band.
3. To examine the factors which are common to the success of band music education programs.
4. To examine the influence of these programs of various types of curricular emphasis: teacher training; student population; subject matter sequence; environmental and social implications and application; valid techniques of instruction; procedures and organization; techniques of motivation, materials, equipment; and evaluative criteria for the band program.

DESCRIPTION OF ACTIVITIES AND PROCEDURES

The study was conducted by a committee of five nationally-recognized high school band instructors. The Department of Bands of the University of Oklahoma coordinated the project and provided its staff for assistance. In addition, a panel of four selected authorities from the areas of curriculum, philosophy, aesthetics, pedagogy, and music education were engaged as consultants to participate in seminar meetings with the committee.

Three seminar meetings were held as follows:

1. August 9-13, on the campus of the University of Colorado, immediately following the ASBDA National Convention.
2. October 7, 8, 9, on the campus of the University of Oklahoma.
3. November 24-26, on the campus of the University of Oklahoma.

The following broad outline was used as a basic premise for the scope of the project:

1. A philosophical interrogation of the basic purposes and objectives of the school band program.
2. Investigation, compilation and evaluation of available related material.
3. Idea sessions to discuss and develop focal areas and research procedures.
4. Seminar meetings with experts in the field of curriculum development, philosophy of education, aesthetics, acoustics, pedagogy, and with noted authors and authorities in instrumental music education.
5. Special detailed analysis of the problems relating to those areas where racial, ethnic, and socio-economic backgrounds have been an impediment to development of cultural-musical interest and achievement.
6. Investigate and develop budget recommendations for the major study.
7. Develop criteria for selecting pilot schools; make preliminary contacts and secure letters of commitment for their contribution to the major study.
8. Write a final report stating the direction, scope and optimum procedures for developing a course of study for school band programs.

The project was initiated with the organizing of its committee members for the Boulder sessions. The first step was the selection and engagement of the consultants. Following this, each committee member was assigned to investigate and obtain material relative to the study from the following:

1. Secure from E. R. I. C. all related research materials.
2. Review the dissertations housed at the University of Michigan.
3. Develop a bibliography of books, periodicals, films, recordings,

and other published materials.

4. Visit and review the material of the American Bandmasters Association Research Center and Archives at the University of Maryland.
5. Compile and examine the publications of state and national music associations.
6. Survey the ASBDA National Membership asking for copies of any material available at the local levels.
7. Poll the music industry for their material.

During the period of June 15 through August 1, each member of the committee gathered a portion of this material and distributed his findings to other members. This enabled everyone to be prepared for discussion at the Boulder sessions.

At the Boulder seminar, four consultants gave their suggestions for the project. After the discussions with these consultants and analysis of the assembled printed media, the group aimed for a consensus of the basic purposes and objectives of the school band program. The next step was to organize the content (first draft) of the "Course of Study." The seminar closed with each committee member assigned a specific area to be researched and reported at the October meeting.

Two weeks before the October seminar, the committee submitted their written material. The Project Director assembled, duplicated, and distributed the collected writings so that each could come to the meeting prepared to criticize and review the work of the group.

Discussion was directed more intensely toward the major study, refining the material which had been developed, and attempting to define with greater detail the contents of the final report. The investigators were again asked to concentrate on particular sections in which they were best qualified. Assignments for the final draft were given and a schedule outlined for concluding the work of the project.

Shortly before the final meeting of the committee in November, each of the project participants submitted his writing. The project director again collated the material and distributed copies so that each could be informed before the seminar. At this meeting the project report was finalized and made ready for publication. Plans for distribution were reviewed and the work of the committee evaluated.

The December meeting was devoted to concluding the work of the project, publication and dissemination.

REVIEW OF THE LITERATURE

During the period June 20, 1967, through December 15, 1967, the Cooperating Agencies actively engaged in a feasibility study for the development of the materials described in this proposal. Working under U. S. Office of Education Grant No. OEG-1-7-070068-4558 (Appendix A), a committee of specialists conducted the following review of literature:

1. Request was made of each of the fifty State Departments of Education for their available music curriculum guides. Forty-seven responded and, of these, twenty-two submitted material for examination. In the opinion of the reviewing committee and most of the respondents, this material is not sufficiently inclusive or definitive to establish adequate standards for a total school band program. (Appendix B)
2. Twenty-eight selected cities throughout the nation were requested to supply their curriculum guides. Six submitted material for examination. In the opinion of the reviewing committee none of these are sufficiently inclusive or definitive to establish adequate standards for a total school band program. (Appendix C)
3. Two hundred forty-nine companies of the music industry were invited to supply publications pertinent to the problem. Fifteen companies responded. While much of this material was adequate for its intended use, none was found which could be considered as fulfilling the need for a "Course of Study." (Appendix D)
4. One hundred seventy-eight Doctoral dissertations were examined for possible source material relevant to the problem. This study substantiates the need for the establishing of an all inclusive and definitive guide and a set of standards for instrumental music instruction for band. (Appendix E)
5. An examination of related research projects sponsored by the U. S. Office of Education, as reported through Educational Research Information Center was conducted. While the number of these are small, this important area of examination serves to further substantiate the belief that there is need for a basic set of standards in Instrumental Music Education for the Contemporary School Band Program. (Appendix F)
6. Seminars were conducted by a committee of noted instrumental music instructors in conjunction with nationally-recognized authorities in the field of education and music. These consultants were:

   Dr. Harl Douglas, Professor of Education, Emeritus,
   University of Colorado

   Dr. Frederick Fennell, Conductor,
   University of Miami

   Dr. William D. Revelli, Professor of Music, Director of
   Bands, University of Michigan

Dr. Robert C. Smith, Associate Professor of Music Education
University of Oklahoma

Summarizing statements of these authorities may be found in Appendix G.

RESULTS AND FINDINGS

PROPOSED PROCEDURES FOR THE MAJOR STUDY

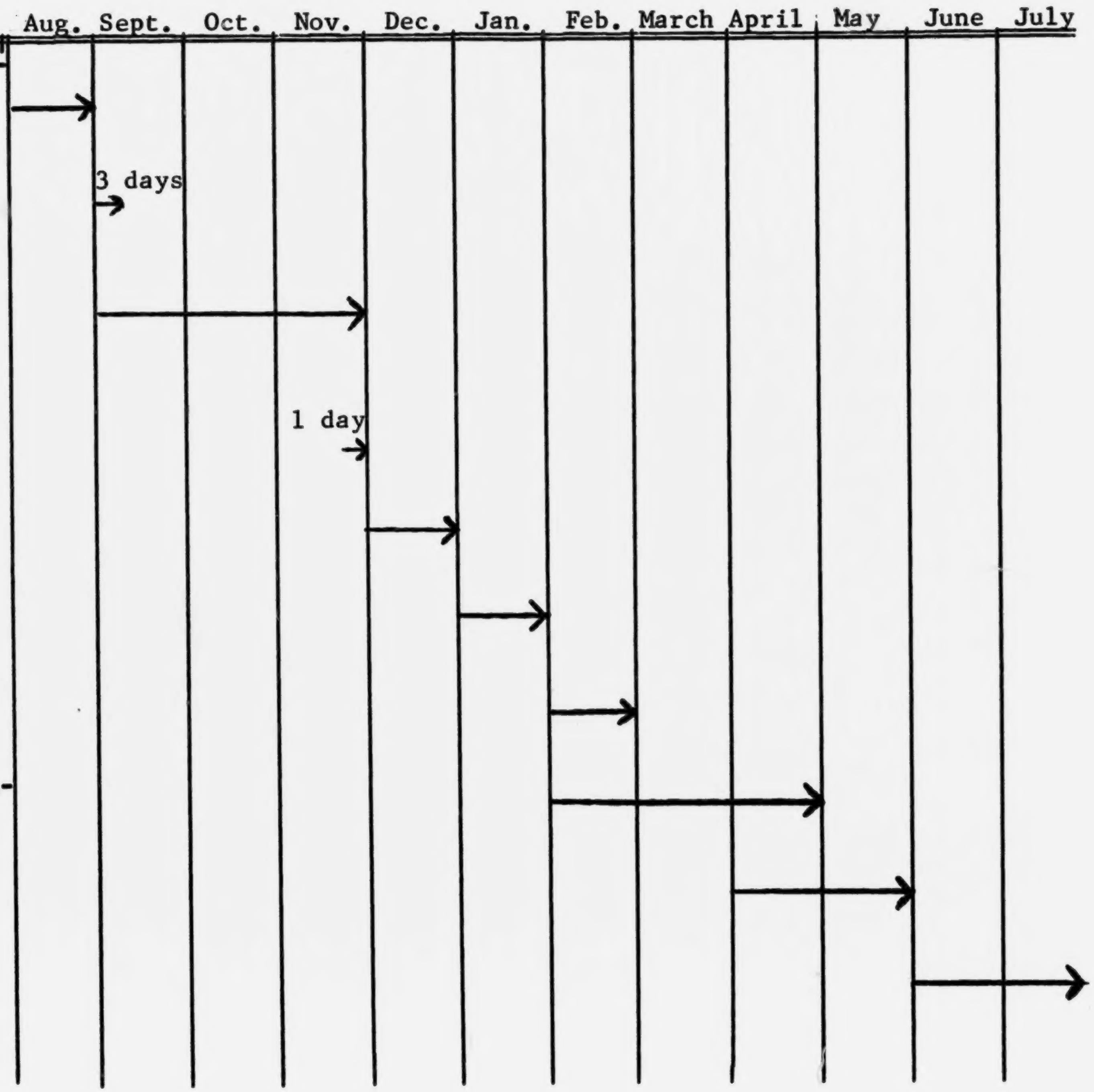
The study will be conducted by the principal investigator, working on a full-time basis for 12 months, and a committee of eight nationally-recognized high school band directors who will assist on a part-time basis, and a designated investigator for each state who will visit and evaluate those exemplary band programs from his state. The Department of Bands of the University of Oklahoma will coordinate the project and provide its staff for assistance.

Approximately 100 school band programs of outstanding quality including various size groups encompassing many socio-economic and ethnic backgrounds will be visited. An evaluative instrument as found in Appendix H, when applied to these selected school band programs, will provide information to determine elements common to the superior instrumental music education program. The factors involved in quality instrumental music programs, and the further refining and use of the criteria to provide determinants of such exemplary programs will require continued investigation and study prior to the preparation of a compendium for use in the schools of the nation. Findings from each evaluation will be tabulated and analyzed to determine the factors which contribute to the success of each program. Every effort will be made to insure adequate representation from each state, each ethnic background and each disadvantaged group.

The data will be used by the committee to compile a definitive guide and source book which will include a philosophy of instrumental music instruction for the band program; the content, scope and sequence; expected educational, personal and social outcomes; valid techniques of instruction and learning experiences; social implications and application of instrumental music for the band in society; procedures and organization; techniques of motivation; materials, equipment and facilities; concepts and preparation standards for the instructional personnel of the band program; and evaluative criteria for the band program.

Proposed Timetable *

1. Solicit nominations for participating schools also for investigators
2. Selection of schools and investigators by committee
3. Trial evaluation by principal investigator in neighboring schools
4. Briefing seminar - committee members and evaluation participants
5. Visitation scheduling
6. Visitation and evaluation of school programs by 50 state investigators
7. Selecting the most outstanding programs
8. Visitation by principal investigator to selected schools
9. Investigator will assemble and evaluate findings
10. Write the final text - committee members



* See Page 12 for details

ACTIVITY TIMETABLE

August

1. The principal investigator sill solicit nominations for various sizes, ethnic and disadvantaged groups for the investigation from the following sources:

   (a) National ASBDA Membership of 800 Directors
   (b) Chairmen of College and University Music Departments
   (c) College and University Band Directors and Instrumental Specialists
   (d) State Supervisors of Music
   (e) Officers of State Music Associations

2. The principal investigator will solicit nominations for the state investigators from the above sources.
3. A sample survey letter and form is attached as Appendix I.

September

1. Following the solicitation of nominations, the committee members will convene for a three-day conference in Norman, Oklahoma, to review and select the one hundred (100) or more band programs as needed for the study. Particular attention will be paid to the selections and representation of bands of various sizes from differethnic and socio-economic backgrounds.
2. An investigator plus an alternate for each state will be selected from the nominations received at this meeting.

September through November

1. The principal investigator will conduct a series of trial evaluations of school band programs in the immediate vicinity of Norman, Oklahoma, based upon the evaluative criteria as found in Appendix H. The goal of such trial evaluations will be to develop the most expedient techniques for the ensuing national study of the selected representative band programs.
2. The principal investigator's findings will be incorporated into the final evaluative instrument, which will be presented to the selected state evaluators and directors of participating band programs during a seminar in November, one day prior to the opening of the National ASBDA Convention. This seminar and briefing will facilitate the evaluation process by introducing the participants to the type of procedures and nature of information to be secured for the study.

December

1. Visitation scheduling will be arranged.

January

1. Visitation and evaluation will be made by the 50 state investigators of the designated schools based upon a version of the evaluation instrument. (Appendix H)
2. All findings and data will be forwarded to the principal investigator for study.

February

1. The project committee will meet in Norman, Oklahoma, to review the evaluations and to select the most outstanding programs from each category.
2. The principal investigator will spend February through April visiting the selected outstanding programs of the various categories for further study and analysis.

April and May

1. The principal investigator will assemble, categorize, evaluate and analyze all materials and data for final use of this project committee as a basis for the final report: A Basic Course of Study and Curriculum Guide for the Contemporary School Band Program.

June and July

1. The project committee will meet in Norman, Oklahoma, for a period of four weeks for the purpose of writing the final text.

THE USE OF THE FINDINGS

The findings will be used to produce an all inclusive and definitive set of standards and understandings for the school instrumental music program for band. A proposed content outline of the course of study for school band programs is as follows:

Proposed Content of the Course of Study for School Band Programs

I. The Philosophy for School Band

A syntheses of the goals and objectives as stated and achieved by the selected schools in this study with evaluation by the study committee.

II. Administration

- A. What the school administrator should know about the school band program.
- B. The school administrator's responsibilities in administering a successful school band program.
- C. The band director and his responsibilities to the total school educational program.

III. Social Implications and Attitudes

An evaluation of the attitudes and the effect of school band participation upon the students involved in the selected schools of this study. The committee feels that the social implications of the school band program are far more significant than most authorities realize, and this area of the content will be stressed heavily during the writing sessions in the summer.

IV. Expected Outcomes

An evaluation criteria by which to measure the achievement level at the end of specific lengths of study.

V. Organization of the School Band Program

From the study of selected schools, the procedures for the following:

- A. Band

    1. Concert
    2. Marching
    3. Stage band
    4. Other areas -- to open further investigation

- B. Student staff

C. Recruitment
D. Grading or Evaluation

   1. Report cards
   2. Merits and demerits systems
   3. Posture cards
   4. Individual private study systems

E. Inventory

   1. Instruments
   2. Uniforms
   3. Library systems

F. Budget
G. Scheduling
H. Forms

VI. Fundamentals of Music, Music Theory, History, and Appreciation through Performance

An evaluation and summary of the best techniques found in the selected schools with a sequential curriculum written by the project committee.

VII. Fundamental Techniques of Playing the Instruments

A special section to be compiled and written by selected national authorities on the various instruments. This section would be similar to the MSBAO Handbook but would contain further refinement and be directed toward school group instruction.

VIII. Class Teaching Organization and Procedures

A compilation of the methods found in the selected schools of this study and an evaluation of the relative achievements of these various approaches.

A. Homogeneous instruction
B. Individual instruction
C. Heterogeneous class instruction by families such as woodwind, brass, etc.
D. Full ensemble heterogeneous instruction

IX. Concert Band Rehearsal Techniques and Procedures

A review of the various approaches used by these outstanding school bands with special emphasis on rehearsal preparation, warm-up material, and rehearsal routine.

X. Marching Band

An examination of the philosophy, the relative emphasis given to the program, the learning experiences, trips, and community attitude of the selected schools of this study.

XI. Stage Band

A statement of the position in the selected schools held by the stage band which will attempt to answer the question, "What should be the place of the stage band in the successful band program?".

XII. Musical Values, Musicianship, and Aesthetics -- Suggestions toward improving musical response in school band performance.

This chapter will present 20 individual statements written by the directors of the final-selected schools in this project.

XIII. Physical Facilities

A report of the following material found in the 100 selected schools:

A. Rehearsal Area
B. Individual and Small Ensemble Rooms
C. Storage Area

    1. Instruments
    2. Uniforms
    3. Library

D. Administration Area for the Music Instructors
E. Recording Area and Equipment
F. Repair Facilities and Equipment
G. All Necessary Supporting Equipment
H. Music Library Area

A recommended outline of which facilities should be provided for the school band program; suggested locations of all areas, and diagrams of approved physical plants.

XIV. Equipment and Maintenance

A compilation of the various selections found in the 100 selected schools with conclusions and recommendations written by the project committee.

A. Uniforms
B. Audio-Visual

    1. Record player
    2. Projectors
    3. Recordings
    4. Tuners and other supporting equipment

XV. Budget

XVI. Innovations in Teaching

A study of the innovations in techniques in the teaching of woodwind, brass, and percussion instruments. New and significant procedures in developing successful band programs.

XVII. Disadvantaged Areas -- Music as related to special situations

An investigation of schools in disadvantaged areas where racial, ethnic, and socio-economic backgrounds have been an impediment to development of musical interest and achievement. A development of the significant "success factors" found in the schools of this project into conclusions and recommendations by the committee writing the text.

XVIII. Printed Material

An appendix of the following materials found in the 20 selected schools.

A. Student Achievement Evaluation
B. Recruitment Letters, Records
C. Band Handbooks, Curriculum Guides
D. Physical Inventories and Other Administrative Aids
E. Concert Programs and Repertoire
F. Student Awards, Certificates
G. Fund Raising Activities
H. Other Printed Materials

IXX. Characteristics of the Successful School Band Instructor

Twenty individual statements written by the directors of the selected schools giving their personal evaluation of the reasons for their success. Points to be stressed are their approach to student relations and discipline, the relationship to staff and community, and the effect of their professional position on their family. The principal investigator will write a summarizing statement with such conclusions as are apparent.

The finished product could become the standard measuring device for the instrumental music education program for band in the schools of the nation by providing basic information for the preparation of future band teachers and by functioning as a guide and source for school administrators, state departments of education, curriculum study groups and evaluative and accrediting agencies.

Widespread use of the findings will be a positive factor in improving school band programs in the United States.

CONCLUSIONS

The in-depth study by the committee and consultants establishes the positive need for a definitive and all inclusive set of standards of achievements for the school instrumental music program for band, based upon proven concepts which would delineate: a philosophy of instrumental music instruction for the band program; the content, scope and sequence; expected educational, personal and social outcomes; valid techniques of instruction and learning experiences; social implications and application of instrumental music for the band in society; procedures and organization; techniques of motivation; materials, equipment, and facilities; concepts and preparation standards for the instructional personnel of the band program; and evaluative criteria for the band program.

It is the conclusion of the committee, which made "A Feasibility Study for Developing an Innovative Course of Study for the Contemporary School Band Program" that such a "Course of Study" is feasible and needs to be made at the earliest possible time.

This would be accomplished in an additional three-phase program: (1) the conducting of a national survey to determine common elements of successful programs and the development of a comprehensive philosophy, curriculum and procedures; (2) the testing of the philosophy, curriculum and procedures in wide geographic areas, in various sizes of schools of a variety of educational programs; and (3) the evaluation of the findings of the validity of the philosophy, curriculum and procedures to determine the contents for publishing A Basic Course of Study and Curriculum Guide for the Contemporary School Band Program.

Appendix A

Abstract and Contract Sheet from original proposal.

II. ABSTRACT

A FEASIBILITY STUDY FOR DEVELOPING AN INNOVATIVE COURSE OF STUDY FOR THE CONTEMPORARY SCHOOL BAND PROGRAM

Harry H. Haines
Project Director

American School Band Directors' Association
Norman, Oklahoma, Public Schools and University of Oklahoma
Cooperating Agencies

$10,000.00
Federal Funds Requested

June 15 - December 15, 1967
Beginning and Ending Dates

The feasibility of developing an innovative course of study for the school band program is the subject of this proposal. Practically all courses in the contemporary school curriculum have progressed to well-structured, coordinated programs with levels of achievement which are substantially the same throughout the country. Music study, however, is fractured; it is generally unrelated in course content, from school to school, and lacking in unified goals and procedures.

Bands are an integral part of the contemporary school curriculum, but much of the work being done is lacking in musical significance. There is much confusion as to what the band program should be. There is very little sequence, correlation or perspective and a great lack of printed media designed to define the course of study, its goals and procedures.

The problems of developing a truly innovative course of study are much greater than most educators realize. The ASBDA is unable to find any published curriculum guide or course of study which is officially sanctioned by any organization as adequate for its needs. The available material is the product of local opinion and ideas, lacking in quality and innovation and usually compiled by volunteers working weekends without the time to organize, research or test the materials. This material is valuable, however, for resource material in the preparation of a definitive course of study.

This study will draw together five nationally recognized band directors, expose them to the latest and most imaginative ideas of authorities in aesthetics, pedagogy, curriculum development, public school administration, music education methods, and philosophy of education, and permit them to research all the material relating to school band programs throughout the country. They will discuss these ideas and practices in three seminars spaced to allow reading and study between the meetings. Each director will accumulate and abstract material in a special assigned area.

It is the goal of this project to provide a basis for a major study; this major study is entitled "An Innovative Course of Study for the Contemporary School Band Program", and its direction and scope will be based on the concentrated research and discussion which has developed from these seminars.

OE 8009 (12-66)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

NOTIFICATION OF GRANT AWARD

VENDOR CODE:
003184

1. NAME AND ADDRESS OF INSTITUTION *(No. and Street, City, State & ZIP Code No.)*

University of Oklahoma Research Institute
1808 Newton Drive
Norman, Oklahoma 73069

2. GRANT NO.
OEG-1-7-070068-4558

3. PROJECT NO.
7-G-068

4. AMOUNT
$ NO CHANGE

5. PERIOD OF GRANT *(month, day, year)*
A. FROM / B. THROUGH
EXTENDED THROUGH 2/15/68

6. GRANT AWARD IS *(check one)*
1 ☐ NEW 2 ☒ REVISED

Revision # 1

7. PROPOSAL TITLE

A Feasibility Study for Developing an Innovative Course of Study for the Contemporary School Band Program.

8. SCOPE OF WORK AND/OR SPECIAL CONDITIONS

Extension of the period of the grant:
Delete 12/15/67 and substitute with 2/15/68.

The above time extension does not change or constitute any increase in the total dollar amount obligated under this grant.

Four hundred dollars is authorized for transfer from "Consultants" to "Materials."

All other terms and conditions remain unchanged.

9. GRANT AUTHORITY Appropriation No. 7570292 Uniform Acctg No. 2950010.
Title IV, Sec. 2(a), P.L. 83-531 as amended by P.L. 89-10.

ACCEPTED		APPROVED	
10A. SIGNATURE OF GRANTEE Charles S. Standley	B. DATE 24 Nov 67	11A. SIGNATURE OF AUTHORIZED GOVERNMENT OFFICIAL Maynard E. Weidmann	B. DATE 11/3/67
C. NAME AND OFFICIAL TITLE *(please type)* Charles S. Standley, Deputy Director		C. NAME AND OFFICIAL TITLE *(please type)* Maynard E. Weidmann Grants Officer 214 749-2634	

THIS GRANT AWARD IS MADE SUBJECT TO TERMS OF THE ATTACHED OE GRANT TERMS AND CONDITIONS AND ABOVE REFERENCED PROPOSAL

ACCOUNTING DATA
(For Office of Education Use Only)

TRANS. CODE 1	DOC. REF. 2	OBLIGATION NUMBER 3	FY 4	UNIFORM ACCT'NG. NO. 5	OBJECT CLASS 6	PROGRAM CODES EXP. CLASS 7	BAL. PAY 8	9	SEC. REPT. 10	VOUCHER NUMBER 11	SCHEDULE NUMBER 12

GEO. CODE 13	GOVT./ NON-GOVT. 14	VENDOR NUMBER 15	AMOUNT 16	CR. SYM 17	GENERAL LEDGER DEBIT 18	CREDIT 19	APPROPRIATION SYMBOL 20	21

OE 8009 (12-65)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

1613

NOTIFICATION OF GRANT AWARD

1. NAME AND ADDRESS OF INSTITUTION *(No. and Street, City, State & ZIP Code No.)*

University of Oklahoma Reserach Institute
1808 Newton Drive
Norman, Oklahoma 73069

2. GRANT NO. OEG-1-7-070068-4558

3. PROJECT NO. 7-G-068

4. AMOUNT $ 10,000

5. PERIOD OF GRANT *(month, day, year)*
A. FROM 6/20/67
B. THROUGH 12/15/67

6. GRANT AWARD IS *(check one)*
1 ☒ NEW 2 ☐ REVISED

7. PROPOSAL TITLE

A feasibility study for developing an innovative course of study for the contemporary school band program.

(A Small Project Research)

8. SCOPE OF WORK AND/OR SPECIAL CONDITIONS

This project is designed to stimulate a real concern among music educators for basic improvement in their field of study. The estimated total project cost is $11,490. The government's share shall be 87.82% or $10,000, whichever is less (see Article 16).

9. GRANT AUTHORITY Appropriation No. 7570292. Uniform Accounting No. 2950010.
Title IV, Sec. 2(a) P.L. 83-531 as amended by P.L. 89-10.

ACCEPTED

10A. SIGNATURE OF GRANTEE Charles S Standley
B. DATE 6/22/67
C. NAME AND OFFICIAL TITLE *(please type)*
University of Oklahoma Research Institute
Charles S. Standley, Deputy Director

APPROVED

11A. SIGNATURE OF AUTHORIZED GOVERNMENT OFFICIAL Maynard E Weidmann
B. DATE 6/20/67
C. NAME AND OFFICIAL TITLE *(please type)*
Maynard E. Weidmann
Grants Officer, A/C 214 RI9-2634

THIS GRANT AWARD IS MADE SUBJECT TO TERMS OF THE ATTACHED OE GRANT TERMS AND CONDITIONS AND ABOVE REFERENCED PROPOSAL

ACCOUNTING DATA
(For Office of Education Use Only)

TRANS. CODE 1	DOC. REF. 2	OBLIGATION NUMBER 3	FY 4	UNIFORM ACCT'NG. NO. 5	OBJECT CLASS 6	PROGRAM CODES EXP. CLASS 7	PROGRAM CODES BAL. PAY 8	PROGRAM CODES 9	PROGRAM CODES SEC. REPT. 10	VOUCHER NUMBER 11	SCHEDULE NUMBER 12

GEO. CODE 13	GOVT./ NON-GOVT. 14	VENDOR NUMBER 15	AMOUNT 16	CR. SYM 17	GENERAL LEDGER DEBIT 18	GENERAL LEDGER CREDIT 19	APPROPRIATION SYMBOL 20	21

Appendix B

A Review of Music Curriculum Guides Published by State Departments of Education

prepared by Rollie V. Heltman
Director of Fine Arts Education
New Mexico Department of Education

Requests for music curriculum guides were sent to all state departments of education as one of the initial steps in gathering background information.

50 Requests were sent

26 Guides were returned from 19 states and are noted by an asterisk.

* Mr. Emerson S. Van Cleave
Senior Music Education Consultant
State Department of Education
Montgomery, Alabama 36104

* Mr. Raymond G. Van Diest
Department of Public Instruction
Music Consultant
Phoenix, Arizona 85002

Mr. Leon L. Adams
Department of Education
State Education Building
Little Rock, Arkansas 72201
(No guide available)

Mr. Lloyd Schmidt
State of Connecticut
State Department of Education
Box 2219
Hartford, Connecticut 06115
(No guide available)

* Mr. Floyd T. Hart
Supervisor of Music
State Department of Education
P. O. Box 697
Dover, Delaware 19901

Dr. Fred W. Vorce, Jr.
Consultant in Music Education
State Department of Education
Tallahassee, Florida 32304
(No guide available)

* Mr. Frank Crockett
State Department of Education
Music Department
State Office Building
Atlanta, Georgia 30334

Mr. Gerald W. Erwin
Department of Education
Music Education
Box 2360 Air Mail
Honolulu, Hawaii 96804

* Mr. William L. Johnston
State Supervisor of Music
302 State Office Building
Springfield, Illinois 62705

* Mr. Robert T. Carr
State Supervisor of Music
State Department of Public Instruction
State House, Room 227
Indianapolis, Indiana 46204

Miss Norma Jean Van Zee
Iowa State Department of Public Instruction
217 Seventh Street
Des Moines, Iowa 50309
(No guide available)

Mr. George R. Neaderhiser
Kansas State Education Building
Department of Public Instruction
120 East Tenth Street
Topeka, Kansas 66612
(No guide available)

* Mr. William M. McQueen
State Department of Education
Frankfort, Kentucky 40601

Mr. Elton A. Lamkin
State Supervisor of Music
Department of Education
Baton Rouge, Louisiana 70804

* Mr. James L. Fisher
State Supervisor of Music
Maryland Department of Education
600 Wyndhurst Avenue
Baltimore, Maryland 21201

Mr. Robert M. Lacey
Commonwealth of Massachusetts
Department of Education
200 Newberry Street
Boston, Massachusetts 02116

Miss Ernestine L. Ferrell
State Supervisor of Music Education
State Department of Education
Box 771
Jackson, Mississippi 39205
(No guide available)

* Mr. Alfred W. Bleckschmidt
State Department of Education
Jefferson City, Missouri 65101

* Mr. Robert Q. Crebo
State Supervisor of Music
Department of Public Instruction
Helena, Montana 59601

* Dr. Alice A. D. Baumgarner
State Department of Education
State House Annex
Concord, New Hampshire 03301

* Mr. Walter E. Cochrane
State Department of Education
State Education Building, Room 234
Albany, New York 12224

* Mr. Arnold E. Hoffman
State Department of Public Instruction
Raleigh, North Carolina 27603

* Mrs. Marjorie Malone Coakley
Education Consultant -- Music Education
State Department of Education
State Office Building
Columbus, Ohio 43215

* Mr. Jerry W. Harris
Music Consultant
State Department of Education
Salem, Oregon 97310

* Mr. Russell R. Getz
Department of Public Instruction
Harrisburg, Pennsylvania 17126

Mr. Raymond O. Thigpen
Supervisor of Music
South Carolina Department of Education
Rutledge Building -- 802-A
Columbia, South Carolina 29201
(No guide available)

* Mr. Robert Daniel
Supervisor of Music and Art
128 Cordell Hull Building
Nashville, Tennessee 37202

* Mr. Philip A. Manning
State Consultant in Music
Texas Education Agency
Austin, Texas 78711

Mr. C. J. Hesch
Supervisor of Music
State Department of Education
Richmond, Virginia 23216
(No guide available)

Mr. Jim Sjolund
Supervisor of Music Programs
State Office of Public Instruction
P. O. Box 527
Olympia, Washington 98501
(No guide available)

* Mr. James Andrews
Department of Education
Charleston, West Virginia 25305

Mr. G. Lloyd Schultz
Supervisor of Music
Department of Public Instruction
Room 146, North Capitol
Madison, Wisconsin 53702

REVIEW OF INSTRUMENTAL MUSIC GUIDES

I. Arizona State Department of Education, Phoenix, Arizona

  A. "Arizona Guide for Elementary Music," 1964 -- pp 112

    1. Presents philosophy, structure and guide to teaching music in the elementary grades. Provides suggestions and resource materials.
    2. Presents excellent plans for introduction to the instruments of the orchestra and the development of good listening habits.
    3. Bibliography of instructional literature and resource materials.

  B. "Arizona Guide for Instrumental Music" -- Elementary Schools, 1964 -- pp 48

    1. Presents guidelines, philosophy
    2. Teaching techniques covering:

      a. Recruiting
      b. Selecting materials
      c. Rehearsal techniques
      d. String class
      e. Wind class
      f. Percussion class
      g. Teacher evaluation
      h. Programs
      i. Simple and social instruments

    3. A guide for the administrator
    4. A bibliography of instructional and resource material

II. Alabama State Department of Education, Montgomery, Alabama

  A. "Alabama Course of Study -- Grades 1-6," 1965 -- pp 355

    1. Presents philosophy for general music
    2. Suggestions to teachers
    3. Bibliography of instructional and resource material

  B. "Alabama Course of Study -- Grades 7-12," 1964 -- pp 482

    1. Presents philosophy

      a. General music
      b. Vocal
      c. Instrumental
      d. Music library and equipment

III. Delaware State Department of Public Instruction, Dover, Delaware

   A. "Music for Intermediate Grades," Bulletin No. 155-61 -- pp 26

      1. Presents philosophy of general music
      2. Presents short philosophy for teaching instrumental music. Not a specific instrumental music instruction curriculum.

IV. Georgia Department of Education, Atlanta, Georgia

   A. "Pathways to Music," 1963 -- pp 181

      1. Presents philosophy of general music education
      2. A guide for music experience for Elementary Schools of Georgia
      3. Techniques and materials presented are excellent
      4. Good section on philosophy supporting instrumental music instruction, but not a specific instrumental curriculum.

V. Illinois Department of Public Instruction, Springfield, Illinois

   A. "Music in the Secondary School," Bulletin Number D-Eight, 1966 -- pp 116

      1. Statement of philosophy
      2. Function: organization and techniques of general music classes in Junior and Senior High School
      3. Function: organization and techniques of choral music classes in Junior and Senior High School
      4. Function: organization and techniques of Instrumental Music Classes in the Junior and Senior High School
      5. Administrative Guidelines for Instrumental Music.
      6. Bibliography of teaching literature and resource material

VI. Indiana Department of Public Instruction, Indianapolis, Indiana

   A. "Music Education in Indiana," 1963 -- pp 79

      1. Presents fundamental beliefs and directions
      2. Scope of program
      3. Balanced aspect of the program
      4. Administration of the curriculum
      5. Elective offerings:

         a. Choral program
         b. Band program
         c. Orchestra program

      6. Bibliography of teaching literature and resource material

VII. Kentucky Department of Education, Frankfort, Kentucky

   A. "A Set of Papers of Summary Statements Concerning Music Education," 1963

1. States philosophy and general outcomes for music education
2. Accrediting standards for Kentucky Elementary and Secondary Schools
3. Program of study for 12 grades

VIII.. Maryland State Department of Education, Baltimore, Maryland

A. "Music in Our Maryland Schools," 1959 -- pp 220

1. Presents philosophy for general music in the elementary schools and a full program of general and vocal music experience through grades, Junior and Senior High
2. Introduces instruments in the beginning of first grade -- this is carried into the actual participation of Band and Orchestra instruments in the intermediate grades
3. Instrumental experiences in intermediate grades:

    a. Making an intelligent selection
    b. Developing basic techniques in playing
    c. Developing the desire and ability to read music
    d. Developing the ability to maintain an effective practice routine
    e. Appreciating the relationship of instrumental music to all music

4. Instrumental Experiences -- Junior High School:

    a. Develop the contribution of each instrument to ensemble and the importance of balance
    b. Developing skills and techniques of the instrument
    c. Developing skills of following the conductor
    d. Practice good citizenship

5. Instrumental Experiences -- Senior High School:

    a. Develop the appreciation of accuracy and detail
    b. Appreciate expressive and creative qualities of music
    c. Appreciating a variety of good music

IX. Michigan School Band and Orchestra Association, University of Michigan, Ann Arbor, Michigan

A. "Handbook for Teachers of Band and Orchestra Instruments," 1946 -- pp 122

1. Presents a comprehensive handbook covering the fundamental techniques of all the instruments in outline form
2. Provides an excellent bibliography for each instrument

B. "Handbook of Music Theory"

1. Designed to be used by the instrumental music student as a source book for increased understanding of music

theory. It is organized so that the student is able to progress toward greater knowledge of theory in six successive steps through the use of sample theory tests.

X. Missouri State Department of Education, Jefferson City, Missouri

A. "Music for the Elementary Schools," 1960 -- pp 195

1. Presents philosophy for music education
2. Outlines techniques for teaching general music, elementary school grades 1 to 6
3. Presents techniques for instrument playing leading to the introduction of band and orchestra instrument instruction
4. Extensive bibliography including instrumental music instruction materials

B. "Music for the Grades, 7-8-9," 1959 -- pp 91

1. Presents foundations for secondary music program
2. Outlines the role of the administrator, the music supervisor and the music teacher
3. Outlines the organization of general music and choral activities
4. Outlines the organization and administration of the instrumental music program
5. Provides suggestions for scheduling, rehearsal techniques, small ensembles and solos, etc.
6. Bibliography of source material for teachers and students

C. "Music for Grades 10-11-12," 1964 -- pp 199

1. Presents foundation for secondary education
2. Outlines role of administration, parent, music supervisor, music teacher and the student
3. General music:

    a. Provides philosophy and structure for teaching general music in Senior High School

4. Vocal music:

    a. Provides philosophy, structure, goals and desired attainments, rehearsal techniques, public performance, budget requirements, etc.

5. Orchestra:

    a. Provides philosophy, structure, goals and desired attainments, rehearsal schedule and techniques, administration, budget, public performance, equipment, etc.

6. Band:

a. Provides philosophy, structure of programs, goal and desired attainments, rehearsal techniques, administration budget, public performance, equipment, etc. Provides guides in related music education areas.

7. Bibliography of source materials for teacher and student

XI. Montana State Department of Public Instruction, Helena, Montana

A. "A Set of Papers for Use in the Music Programs of the Schools of Montana"

1. Why, what, how and when of elementary school music -- 1966
2. Relaxation activities designed for classroom having limited space -- 1961
3. Music Games -- 1965
4. Materials for madrigal groups -- 1961
5. Pronunciation of Ecclesiastical Latin for choral teachers 1964
6. Evaluation outline for the High School Band Program -- 1960
7. Bibliography of music education materials -- 1961

XII. New Hampshire State Department of Education, Concord, New Hampshire

A. "Music -- Junior High School," 1965 -- pp 58

1. Provides a philosophy and general suggestions for music at the Junior High School
2. Bibliography of source material

XIII. New Mexico State Department of Education, Santa Fe, New Mexico

A. "Music for New Mexico," 1955 -- pp 116

1. Provides a philosophy and suggestion for teaching music in the elementary school. Includes: scope, fundamental music theory, techniques, correlation of folk culture activities

. Bibliography of source material

XIV. New York State Department of Education, Albany, New York

A. "A Guide to Music Education in Elementary Schools," 1961 -- pp 68

1. Presents philosophy and elements of music education in Elementary School, Grades 1-6
2. Presents introduction to instrument playing
3. Bibliography of source material

B. "Syllabus in Music, Grades 7-12," 1961 -- pp 63

1. Presents a brief philosophy and summary of organization of music education for grades 7-8. No specific curriculum presented.
2. Bibliography of source material

C. "Teaching General Music," a resource handbook for grades 7 and 8, 1966 -- pp 180

1. Presents a philosophy for the essential place of music in our lives.
2. Provides outlines of structure and organization for teaching general music in grades 7 and 8
3. Provides guidelines in:

    a. Elements of music
    b. Science of sound
    c. Musical instruments and their music
    d. American folk music
    e. Opera
    f. Music of other cultures
    g. Historical periods of music

4. Bibliographies of wide variety of source material

D. "Handbook for Applied Music, Grades 7-12," 1957 -- pp 182
New York State Department of Education, Albany, New York

1. Designed to accompany "Syllabus in Music, Grades 7-12," previously described.
2. It is intended as a guide for administrators and music teachers in the development of the music program.
3. Presents a philosophy and structure for the music education program at the secondary school level.
4. The Handbook provides guidelines as follows:

    a. The applied music plan for the secondary schools:

        i. Pre-instrumental groups
        ii. Recruiting players and planning instrumentation
        iii. Guidance and counseling
        iv. Scheduling
        v. Music budget, music building and equipment
        vi. Public performances, etc.

5. Piano and its place. Outlines expected goals and attainments, provides teaching and source material.
6. String and string teaching. Outlines expected goals and attainment for all strings. Provides teaching literature and source material.
7. Woodwinds -- provides philosophy and basic goals and attainments for all woodwinds. Recommends extensive basic teaching materials and resources.
8. Brasses -- provides philosophy and basic goals and

attainments for all brasses. Recommends extensive basic teaching materials and resources.
9. Percussion -- provides philosophy and basic goals and attainments for all percussion. Recommends basic teaching literature and resource material.
10. Structure and organization guidelines for:

    Voice, choruses, orchestra, band, ensemble, etc.

11. Extensive bibliography

XV. North Carolina State Department of Education, Raleigh, North Carolina

A. "Music, A Resource Bulletin, Grades 1-12" -- pp 243 -- Bulletin No. 295

1. Presents a philosophy and structure for music education
2. Presents techniques, goals and attainments covering the musical experiences of singing; rhythmic expression; listening; instrumental experience; fundamentals of band and orchestra.
3. General Music, Junior and Senior High
4. Instrumental Music, Junior and Senior High
5. Bibliography of teaching literature and resource material

XVI. Oakland Public Schools, Oakland, California

A. "Handbook for Instrumental Music Teacher," 1966 -- pp 58

1. Presents basic philosophy, aims and objectives.
2. Description of courses:

Elementary:	Song flutes, beginning and intermediate string and band instruction
Secondary:	Beginning band and orchestra through to advanced in all areas

3. Class structure and organization for elementary schools
4. Class structure and organization for secondary schools
5. Physical equipment for the instrumental department
6. Promotion of instrumental music program
7. Summer music program
8. Miscellaneous section covers many pertinent facets of teaching
9. Appendix provides many teaching aids, policies, etc.
10. Appears to be an excellent guide

XVII. Ohio State Department of Education, Columbus, Ohio

A. "Music Education in Ohio Elementary Schools," 1963 -- pp 147

1. Presents philosophy, pointing out that "Fine Arts Education" is a required part of the Ohio Elementary School

Curriculum.
2. Presents scope of balance program
3. Outlines vocal and instrumental laboratory study program
4. Music for students with special needs
5. Extensive suggestions for teacher and student guidance
6. Extensive guidance for the administration of a music program
7. Bibliography of teaching and resource materials

B. "Music Education in Ohio Secondary Schools," 1965 -- pp 198

1. Presents statement of philosophy for education in Ohio Secondary Schools
2. Presents statement of philosophy for music education in Ohio Secondary Schools
3. Presents guidelines for secondary music curriculum offerings
4. Provides general music for all
5. Provides vocal and instrumental instruction guidelines for performance groups at all levels
6. Provides for academic courses in music
7. Large section on administration of the music program:

   Scheduling, organization, credits, course of study, music majors, financing, space, equipment, and facilities

8. An outstanding music curriculum development guide

XVIII. Oregon, Portland Public Schools, Portland, Oregon

A. "Elementary Instrumental Music Guide," pp 31 -- Curriculum Publication MU-31

1. Presents principles and objectives of school music
2. Excellent for outline recruitment for instrumental classes, scheduling, instructional program, suggested materials, etc.
3. Administrative policies

IXX. Oregon State Department of Education, Salem, Oregon

A. "Music Education in Oregon Public Schools," 1960 -- pp 169

1. Philosophy of education for Oregon Schools
2. Philosophy of Music Education
3. Scope and sequence of the School Music Program, a guide to a complete and well-balanced music program:

   a. Singing experiences
   b. Rhythm experiences
   c. Listening experiences
   d. Instrumental experiences
   e. General music, Grades 7-8-9

    4. Administering the music education program
    5. Evaluating the music program
    6. Much detail for developing music education programs
    7. Bibliography of teaching literature and resource materials

XX. Pennsylvania, Department of Public Instruction, Harrisburg, Pennsylvania

  A. "Music" Curriculum Service Series No. 15, 1963 -- pp 96

    1. Presents philosophy for a balanced music education program
    2. Provides general objectives for all grades
    3. Provides for broad experiences through a wide variety of teacher's aids, bibliography, field trips, etc.
    4. Provides an in-depth evaluation criteria

XXI. Stockton Unified School District, Stockton, California

  A. "Instruments to Make for Classroom Use," Curriculum Bulletin No. 101, 1958 -- pp 26

    1. Prepared for the purpose of giving classroom teachers in the elementary and junior high school of Stockton district, directions for making simple instruments for classroom use.

XXII. Tennessee State Department of Education, Nashville, Tennessee

  A. "Music for Tennessee Schools," 1958

    1. Presents philosophy and structure for music education in grades 1-6
    2. Provides guidelines for administration
    3. Outlines the elements of elementary school music
    4. Provides for introduction of the instruments and recommends a program for elementary school bands and orchestra

XXIII. Texas Education Agency, Austin, Texas

  A. "Music for Elementary Schools," Bulletin 648, 1964 -- pp 77

    1. Music education as a continuous process -- grades 1-6
    2. Listing of state adopted text for music
    3. Extensive bibliography and teacher's suggestions and helps
    4. No outline for instrumental music

  B. "Applied Music in Texas Schools," Bulletin 661, 1966 -- pp 86

    1. Administration of applied music. Certification of private music teachers: textbooks and materials

2. Performance tests and achievements
3. Theory examinations
4. Extensive bibliography of teaching literature and resource materials

C. "The Choral Music Program" (In Revision) Curriculum Guide -- Tentative Edition, 1966 -- pp 21

1. Presents philosophy, organization and instructional goals, Grades 7-12
2. Facilities and equipment
3. Administration of the choral program

D. "The Orchestra Program" (In Revision) Curriculum Guide -- Tentative Edition, 1966 -- pp 64

1. Presents philosophy, organization and instructional goals -- string program beginning in Elementary School
2. Outlines organization, scheduling, materials, etc. -- grades 4 through 12
3. A very excellent curriculum guide

XXIV. West Virginia State Department of Education, Charleston, West Virginia

A. "Music in the Junior High School," 1966 -- pp 64

1. Presents philosophy, structure, general objectives and attainments of music for the Junior High School
2. Outlines administration, experiences, activities, evaluating and student progress reporting

XXV. Wisconsin, Madison Public Schools, Madison, Wisconsin

A. "Guide to Teaching General Music," 1966

1. General organization of music classes, grades 1-8
2. Emphasize general music: singing; reading; musical notation; listening; sounds and uses of instruments; moving to music's developing creativity
3. Introduce instruments of the orchestras and band
4. Bibliography of teaching literature and resource material

XXVI. Wisconsin Department of Public Instruction, Madison, Wisconsin

A. "Music K-12 Curriculum," 1966 -- pp 181

1. Presents a curriculum guide produced by thirty-six music educators and three professional consultants
2. The document is divided into:
    a. Administrative implications
    b. Instructional goals, content, and basis for evaluation

    c. Appendix includes detailed helps in all music teaching areas

3. The document provides extensive helps in all areas of music education
4. Presents definite band curriculum K-12
5. Appears to be an outstanding curriculum guide

Appendix C

A Review of Music Curriculum Guides Published by City School Systems

prepared by Rollie V. Heltman

As one of the steps in gathering background information relating to the development of a Course of Study for School Band Programs, requests for curriculum guides were sent to all of the city school systems listed in Music Curriculum Guides (a U.S.O.E. publication, OE-33032, Bulletin 1964 #4, by Harold Arburg).

18 requests sent out, as per title listed
6 returned guides (*) asterisk denotes these
4 responded that they did not have guides available
8 did not respond

Sacramento City Unified School District
Sacramento, California
("Handbook in Instrumental Music for Elementary and Junior High Schools")
No guide available

* Stockton Unified School District
Stockton, California
("Instruments to Make for Classroom Use")

* Los Angeles County Schools
Los Angeles, California
("Instrumental Music")

* La Mesa-Spring Valley School District
La Mesa, California
("Intermediate Instrumental Music Program")

* Portland Public Schools
Portland, Oregon
("Elementary Instrumental Music Guide")

* Baltimore City Public Schools
Supervisor of Instrumental Music
Baltimore, Maryland
("Study Guide for Instrumental Music")

Altoona Area School District
Lincoln Building
Altoona, Pennsylvania
("Music in the Altoona Secondary Schools")
No guide available

Department of Education
State of Louisiana
Baton Rouge, Louisiana
(Instruments in Classroom Music")
No guide available

Frederick County Board of Education
Frederick, Maryland
("Handbook for Instrumental Music Teachers")
No guide available

* Oakland Public Schools
Oakland, California
("Handbook for Instrumental Music Teachers: Elementary and Secondary Schools")

Evansville Public Schools
Evansville, Indiana
("Instrumental Music Teacher's Guide")

Warren City Schools
Warren City, Ohio
("Instrumental Music")

Omaha Public Schools
Omaha, Nebraska
("A Tentative Handbook for Elementary and Secondary Instrumental Music")

State Department of Education
Baltimore, Maryland
("Policies and Procedures: Instrumental Music")

State Department of Education
State Education Building, Room 234
Albany, New York 12224
("Course of Study: Music")

Michigan School Band and Orchestra Association
Ann Arbor, Michigan
("The Contribution of the Instrumental Music Program to the Growth and Development of Children")

Scranton Public Schools
Scranton, Pennsylvania
("Syllabus in Music Education for Central High School")

Stockton Unified School District
Stockton, California
("Junior High School General Music")

REVIEW OF INSTRUMENTAL MUSIC GUIDES PUBLISHED BY CITY SCHOOL SYSTEMS

I. Denver Public Schools, Denver, Colorado

A. "Instrumental Music Teacher Handbook," 1955 -- pp 66

1. Presents philosophy
2. Class organization and structure
    a. Recruiting and minimum requirements for membership
    b. Class offerings
3. Administration:
    a. Policies for records, reports
    b. Progress student reports, inventory, etc.
4. Essential skills and teaching aids
5. Materials

II. Los Angeles County Board of Education, Los Angeles, California

A. "Instrumental Music, A Guide to Instrumental Instruction in the Elementary and Junior High School," 1958 -- pp 30

1. Presents place of instrumental music in Elementary and Junior High Curriculum
2. Who shall participate?
3. Organization of program:
    a. Scheduling
    b. Grouping instruments
    c. Importance of strings
    d. Pupil-owned and school-owned instruments
    e. Planning performance
    f. Marching band
    g. Inventory, maintenance and insurance
    h. Community understanding
4. Evaluating and reporting pupil progress
5. The instrumental teachers' responsibility:
    a. Balanced instrumentation
    b. Suggestion to parents
    c. Suggestion to administration
6. Bibliography of teaching literature and resource material

III. La Mesa - Spring Valley School District, La Mesa, California

A. "Intermediate Instrumental Music Program," 1964 -- pp 46

1. Presents philosophy and history of the instruments of the orchestra. A set of transparencies are used to visually learn to handle each of the instruments.
2. All students receive eight lessons on an instrument of each family of instruments as an exploration of the characteristics of the instruments and an introduction to the playing of the instruments.
3. Later, students choose the instrument they wish to study.
4. Bibliography of teaching literature and resource material

IV. Los Alamos School System, Los Alamos, New Mexico

A. "Instrumental Music," 1955 -- pp 16

1. Presents philosophy, objectives and learning experiences in instrumental music, grades K-12
2. Outlines activities and learning experiences leading to instrumental group participation, starting strings at the fourth grade, band instruments at the fifth grade
3. Presents goals and specific skills of attainments for band and orchestra at Junior High
4. Presents goals and specific skills of attainments for band and orchestra at Senior High

V. Maryland, Baltimore Public Schools, Baltimore, Maryland

A. "Study Guide for Instrumental Music," 1958

1. Presents three tables of standards and materials for instrumental music
2. Outlines study material by series of studies for tone, rhythm, technique, theory, sight reading and solo performance

VI. New York City Board of Education, New York City, New York

A. "Teaching Music in the Elementary Grades," Curriculum Bulletin No. 5, 1959-60 -- pp 141

1. Provides a philosophy of music education
2. Outlines experiences in music for each grade level. Provides suggestions and resource material.
3. Instrumental experience is provided at each grade level leading into the playing of band and orchestra instruments
4. Extensive bibliography of teaching literature and resource material

Appendix D

A Review of Materials Received from Musical Instrument Manufacturers, Music Publishers and Distributors as Related to the Proposed Study

prepared by Gene A. Braught
Director of Bands
The University of Oklahoma

Requests for copies of published materials related to the proposed study were sent to all companies listed in the "Buyer's Guide" included in the August, 1965, edition of The Instrumentalist magazine, published by The Instrumentalist Company, 1418 Lake Street, Evanston, Illinois.

I.	59	Instrument Manufacturers
II.	4	Instrument Distributors
III.	82	Music Publishers or Distributors
IV.	14	Uniform Manufacturers
V.	5	Storace Equipment, Risers and Shells Companies
VI.	8	Fund Raising Plan Companies
VII.	39	Manufacturers and Distributors of Accessories
VIII.	20	Hi-Fi and Audio-Visual Equipment Manufacturers
IX.	18	Miscellaneous companies in the field of music education

249 letters sent

A summary of the materials received is as follows:

Bourne Company 138 West 52nd Street New York, New York 10019	1. Guide to The Band-Book I -- Beginner (Sawhill & Erickson) 2. Guide to The Band-Book II -- Intermediate (Sawhill & Erickson)
Bruno & Son, Inc 460 West 34th Street New York, New York 10001	1. Bruno Percussion Digest
FitzSimons Company, Inc. 615 North LaSalle Street Chicago, Illinois	1. Aeolian Method for Trombone & Baritone (Harold M. Johnson) Aeolian Method for Tuba (Harold M. Johnson) Aeolian Method for Cornet (Harold M. Johnson) Aeolian Method for French Horn (Harold M. Johnson) * 2. Band in Tune (Duncan and McKay)

* One complete set of parts received on "Band in Tune"

Kjos, Neil A., Music Co.
535 Busse
Park Ridge, Illinois

Received a Conductor and Cornet part to each of the following:

1. Master Method for Band - Book #1 (Chas. Peters)
   Master Method for Band - Book #2 (Chas. Peters)
   Master Method for Band - Book #3 (Chas. Peters)
2. Master Drills (Peters & Yoder)
   First Performance for Band (Peters & Yoder)
   Second Performance for Band (Peters & Yoder)
   Third Performance for Band (Peters & Yoder)

One Copy of Each:

3. Master Theory - Book #1 (Peters & Yoder)
   Master Theory - Book #2 (Peters & Yoder)
   Master Theory - Advanced (Peters & Yoder)
   Master Harmony - Book #1 (Peters & Yoder)

G. Leblanc Corporation
7019 30th Avenue
Kenosha, Wisconsin 53140

1. The Flute and Its Daily Routine (E. C. Moore)
   The Clarinet and Its Daily Routine (E. C. Moore)
   The Oboe and Its Daily Routine (E. C. Moore)
2. Clarinet Method for Beginning Students - Book #1 (J. Snavely)
   Clarinet Method for Beginning Students - Book #2 (J. Snavely)
3. Virtuoso Studies for The Clarinet (Marquis E. Jones)
4. Eleven Modern Etudes for Clarinet (Henry Druart)
5. Clarinet Studies (Buddy DeFranco)
6. Sixteen Phrasing Studies for Clarinet (Daniel Bonade)
7. Orchestra Studies for Clarinet (Daniel Bonade)
8. Elementary Clarinet Method (Lucien Cailliet)
9. The Clarinetists Compendium (Daniel Bonade)

	10. Saxophone Method for Beginning Students (Eugene Rousseau) 11. Solfeggio (Dartagnan Liagre) 12. The Brass Book (E. C. Moore) 13. Trombone Artistry (McDunn & Barnes)
Leonard Music Company 64 East Second Street Winona, Minnesota 55987	1. Play Along Pre-Instrument Method (Harold W. Rusett) 2. Elementary Band Method - Conductor Parts - (Harold W. Rusett) Intermediate Band Method - Conductor Parts - (Harold W. Rusett) *Advanced Band Method - Conductor Parts - (Harold W. Rusett) *One complete set of parts received on "Advanced Set"
Ludwig Drum Company 1728 N. Damen Avenue Chicago, Illinois 60647	1. Percussion Aids
Edwin H. Morris & Company 31 West 54th Street New York, New York 10019	1. Band Reader - Drums (Freeman & Whitney) Band Reader - Baritone T. C. (Freeman & Whitney) Band Reader - Trombone (Freeman & Whitney) Band Reader - Cornet (Freeman & Whitney) Band Reader - Clarinet (Freeman & Whitney) Band Reader - Tenor Saxophone (Freeman & Whitney) Band Reader - Conductor (Freeman & Whitney)
Publishers Holding Corporation Harms, Witmark, Remick 619 West 54th Street New York, New York	1. Band Packet - Secondary Level (Harms) Band Packet - Elementary Level (Harms) (One Copy each) 2. Band Booster - Book #2 John Kenyon (Remick) Band Booster - Book #1 Berg McKay (Remick) 3. The MPH Band Method - Book #1 John Kenyon (Witmark)

	The MPH Band Method - Book #2 John Kenyon (Witmark) The MPH Band Method - Book #3 John Kenyon (Witmark)
Phillips, R. S. P. O. Box 111 Ridgewood, New Jersey	1, Snare Drum for Beginners (Richard S. Phillips) 2. Speed for Drummers (Richard S. Phillips)
Pro Art Publication, Inc. 469 Union Avenue Westbury, New York 11591	1. Starting the Band (Donald J. Pease) 2. Play Right Away (Joseph Paulson) 3. The Bandsman (The Melodic App) (Hoffman & Walters) 4. All-State Band Method (Claude D. Smith)
Rogers Drum, Inc. 1278 West Ninth Street Cleveland, Ohio 44113	1. Percussion Pointers
Southern Music Company 1100 Broadway Box 329 San Antonio, Texas 78206	1. One complete set "Victor Method" for Band and Orchestra, Book #1 B^b Clarinet & B^b Cornet Books, #2, #3, #4, #5, #6, #7, & #8

Appendix E

A Bibliography of Doctoral Dissertations On Topics Related To Instrumental Music Curriculum

prepared by Alvin E. Bohms

This bibliography was obtained by an examination of all abstracts which are included in the Education and Music sections of "Dissertation Abstracts," a monthly compilation of abstracts of doctoral dissertations submitted to University Microfilms, Inc., by more than 100 cooperating institutions. All volumes of the publication up through February, 1967, are included in the compilation.

1. February, 1954 Vol. 14 page 370 publication no. 7038 music
   Harper, Cyrus P. Northwestern University, 1953
   THE EARLY DEVELOPMENT OF INSTRUMENTAL MUSIC IN SELECTED PUBLIC HIGH SCHOOLS OF SEVEN NORTH CENTRAL STATES
   278 pages $3.48 Mic A 54-521

2. May, 1954 Vol. 14 page 841 publication no. 8069 music
   Glosser, M. M. Michigan State University, 1954
   A CRITICAL ANALYSIS OF PUBLIC SCHOOL INSTRUMENTAL MUSIC FROM THE EXPERIMENTALIST'S VIEWPOINT
   255 pages $3.19 Mic A 54-1230

3. 1954 or 1955 page 1232 publication no. 8474 music
   Nelson, Carl B. University of Minnesota, 1954
   AN EXPERIMENTAL EVALUATION OF TWO METHODS OF TEACHING MUSIC IN THE FOURTH AND FIFTH GRADES

4. 1954 or 1955 page 89 publication no. 10,493
   House, Robert W. University of Illinois, 1954
   A PROPOSED CURRICULUM FOR PREPARING TEACHERS OF MUSIC AT KEARNEY STATE TEACHERS COLLEGE
   149 pages $1.86 Mic A 55-127

5. April, 1955 Vol. 15 page 535 publication no. 10,685 music
   Zomzely, Fred New York University, 1954
   A MANUAL FOR THE TRAINING OF CLASS VIOLIN TEACHERS
   469 pages $5.86 Mic 55-81

6. June, 1955 Vol. 15 page 1081 publication no. 12,109 music
   Hutcheson, Rita Johnson State University of Iowa, 1955
   GROUP INSTRUCTION IN PIANO: AN INVESTIGATION OF THE RELATIVE EFFECTIVENESS OF GROUP AND INDIVIDUAL PIANO INSTRUCTION AT BEGINNING LEVEL
   257 pages $3.21 Mic 55-145

7. September, 1955 Vol. 15 page 1629 publication no. 13,234 music
Smyers, Myllan Indiana University, 1954
THE STATUS OF MUSIC IN THE ELEMENTARY SCHOOLS IN WEST VIRGINIA
171 pages $2.14 Mic A 55-2172

8. November, 1955 Vol. 15 page 2111 publication no. 14,570
Cockrum, James E.
A COMPARATIVE STUDY OF SELECTED EDUCATIONAL MUSIC FILM EVALUATIONS AS PREPARED BY SELECTED GROUPS
263 pages $3.29 Mic 55-977

9. January, 1956 Vol. 16 page 75 publication no. 15,156 education
Picerno, Vincent Joseph Northwestern University, 1955
PERSONAL CHARACTERISTICS OF SOME SUCCESSFUL MUSIC TEACHERS IN ERIE COUNTY, NEW YORK
253 pages $3.16 Mic 56-115 (L. C. number)

10. January, 1956 Vol. 16 page 133 publication no. 15,467 music
Klein, Arthur Francis George Peabody College for Teachers
ELEMENTARY TEACHERS' JUDGMENTS REGARDING THE ADEQUACY OF THEIR MUSIC PREPARATION
178 pages $2.23 Mic 56-209

11. February, 1956 Vol. 16 page 265 publication no. 15,195 education
Cucci, Angelo Michael University of Illinois, 1955
A STUDY OF PRACTICES AND CHARACTERISTICS IN SECONDARY SCHOOL MUSIC EDUCATION PROGRAMS RELATED TO PARTICIPATION OF STUDENTS IN MUSICAL ACTIVITIES
166 pages $2.08 Mic 56-421

12. February, 1956 Vol. 16 page 349 publication no. 15,882 music
Freeman, Warren S. Boston University School of Education, 1955
A SURVEY AND EVALUATION OF THE CURRENT STATUS OF MUSIC EDUCATION ACTIVITIES IN THE PUBLIC SCHOOLS OF THE UNITED STATES
193 pages $2.41 Mic 56-549

13. August, 1956 Vol. 16 page 1464 publication no. 16,613 music
Keegan, Arthur Joseph
A STUDY OF MUSIC IN GENERAL EDUCATION AND A MANUAL FOR TEACHING GENERAL MUSIC IN THE LOWER SECONDARY GRADES
486 pages $6.08 Mic 56-2296

14. August, 1956 Vol. 16 page 1465 publication no. 17,029 music
Prindl, Frank Joseph Florida State University, 1956
A STUDY OF TEN ORIGINAL COMPOSITIONS FOR BANDS PUBLISHED IN AMERICA SINCE 1946
124 pages $1.65 Mic 56-2296

15. October, 1956 Vol. 16 page 1917 publication no. 18,037 music
Rogers, Vincent Syracuse University, 1956
CHILDREN'S EXPRESSED MUSICAL PREFERENCES AT SELECTED GRADE LEVELS
159 pages $2.10 Mic 56-3047

16. November, 1956 Vol. 16 page 2111 publication no. 17,558 education
Ward, Ted Warren University of Florida
THE EXPERIMENTAL TESTING OF A CONCEPT OF PERCEPTION WITH IMPLICATIONS FOR MUSIC EDUCATION
156 pages $2.05 Mic 56-3350

17. November, 1956 Vol. 16 page 2179 publication no. 17,031 music
Savage, Homer Miller Florida State University, 1956
THE RELATION OF MUSIC SUPERVISORY SERVICES TO CERTAIN PHASES OF MUSICAL ACCOMPLISHMENT IN SELECTED FLORIDA COUNTY SCHOOL SYSTEMS
79 pages $1.50 Mic 56-3464

18. December, 1956 Vol. 16 page 2475 publication no. 17,597 music
Batcheller, John Montanye University of South Carolina, 1956
AN APPRAISAL OF MUSIC EDUCATION IN THE WHITE ELEMENTARY SCHOOLS IN SOUTH CAROLINA
185 pages $2.45 Mic 56-3948

19. 1957 Vol. 17 page 537 publication no. 19-888
Worthington, Richard University of Illinois, 1957
A REVIEW OF DOCTORAL DISSERTATIONS IN MUSIC EDUCATION

20. February, 1957 Vol. 17 page 282 publication no. 19,968 education
Schroer Pennsylvania State University, 1956
A STUDY OF FACTORS INFLUENCING STUDENTS CHOOSING MUSIC EDUCATION IN COLLEGE
142 pages $1.90 Mic 57-451

21. March, 1957 Vol. 17 page 544 publication no. 19,904 education
Jordan, Wayne Noll Stanford University, 1956
PLANNING MUSICAL FACILITIES FOR THE SECONDARY SCHOOLS
214 pages $2.80 Mic 57-866

22. April, 1957 Vol. 17 publication no. 17,592 education
Swartz, Jack Paul University of Nebraska, 1956
THE FUNCTION OF MUSIC IN THE COLLEGE CURRICULUM OF GENERAL EDUCATION
223 pages $2.90 Mic 57-1259

23. June, 1957 Vol. 17 page 1275 publication no. 21,061 education
Hetenyi, Laszlo Joseph Michigan State University, 1956
OUTLINE OF A PHILOSOPHIC POSITION AND ITS APPLICATION TO AN INTRODUCTORY MUSIC PROGRAM IN GENERAL EDUCATION
271 pages $3.50 Mic 57-2042

24. October, 1957 Vol. 17 page 2218 publication no. 22,737 education
Weegar, Carlton New York University, 1957
MUSIC TEACHER CERTIFICATION IN NEW YORK STATE
397 pages $5.10 Mic 57-3571

25. November, 1957 Vol. 17 page 2631 publication no. 23,112 music
Otto, Richard Alfred University of Connecticut, 1957
A CRITICAL ANALYSIS OF THE MUSIC CURRICULUM IN SENIOR HIGH SCHOOLS
IN COMMUNITIES OF 25,000 - 75,000 IN CONNECTICUT
243 pages $3.15 Mic 57-4234

26. December, 1957 Vol. 17 page 2870 publication no. 23,995 education
Bohn, R. K. Pennsylvania State University, 1957
AN EVALUATION OF MUSIC THEORY AND HARMONY CLASSES IN SELECTED
PUBLIC HIGH SCHOOLS OF PENNSYLVANIA
124 pages $2.00 Mic 57-4588

27. December, 1957 Vol. 17 page 2902 publication no. 17,681 education
Weiss, William Meyer New York University, 1956
A STUDY AND EVALUATION OF THE MUSIC PROGRAMS IN THE SEVEN PUBLIC
HIGH SCHOOLS OF NEWARK, NEW JERSEY
200 pages $2.60 Mic 57-4631

28. December, 1957 Vol. 17 page 3036 publication no. 23,729 music
Falkner, Kenneth Warren State University of Iowa, 1957
INFLUENCE OF MUSIC EDUCATION AND PRIVATE STUDY ON ADULT INTEREST IN
MUSIC IN TWO SELECTED COMMUNITIES
274 pages $3.65 Mic 57-4830

29. December, 1957 Vol. 17 page 3039 publication no. 23,759 music
Kjelson, Lee Richard State University of Iowa, 1957
DEVELOPMENT OF TWO INSTRUCTIONAL FILMS FOR THE TEACHING OF GENERAL
MUSIC IN THE JUNIOR HIGH SCHOOL
225 pages $2.95 Mic 57-4835

30. January, 1958 Vol. 18 page 251 publication no. 23,792 music
Tyree, R. W. State University of Iowa, 1957
AN EDITION FOR STUDY AND PERFORMANCE OF THE GRAND CONCERTO FOR
BASSOON AND ORCHESTRA BY J. N. HUMMEL AND FOUR SONATAS
FOR BASSOON AND KEYBOARD, OP. 26 BY J. B. BOISMORTIER
162 pages $2.15 Mic 58-364

31. March, 1958 Vol. 18 page 898 publication no. 24,372 education
Campbell, Jay J. University of Utah, 1957
A STUDY AND APPRAISAL OF THE PUBLIC SCHOOL MUSIC PROGRAM OF SAN
LUIS VALLEY IN COLORADO
223 pages $2.90 Mic 58-4598

32. March, 1958 Vol. 18 page 1063 publication no. 24,488 music
Sterrett, D. E. George Peabody College for Teachers, 1957
MUSIC IN THE RECREATION PROGRAM FOR SENIOR CITIZENS IN THE STATE
OF FLORIDA
162 pages $2.15 Mic 58-4713

33. May, 1958 Vol. 18 page 1806 music
Robertson, J. H. University of Illinois, 1958
PRINCIPLES FOR GENERAL MUSIC IN SECONDARY SCHOOLS
196 pages $2.55 Mic 58-1732

34. August, 1958 Vol. 18 page 277 education
Wilson, George H. Ohio State University, 1958
A STUDY OF PROFESSIONAL MUSIC EDUCATION AT THE OHIO STATE UNIVERSITY
375 pages L. C. card no. Mic 58-2647
Mic $4.80 X. $16.00

35. September, 1958 page 487 education
Gordon, Edwin State University of Iowa, 1958
A STUDY TO DETERMINE THE EFFECTS OF TRAINING AND PRACTICE ON DRAKE MUSICAL APTITUDE TEST SCORES
80 pages L. C. card no. Mic 58-2959
Mic $3.00 X. $4.60

36. September, 1958 page 540 music
Cramer, William F. Florida State University, 1958
THE RELATION OF MATURATION AND OTHER FACTORS TO ACHIEVEMENT IN BEGINNING INSTRUMENTAL MUSIC PERFORMANCE AT FOURTH THROUGH EIGHTH GRADE LEVELS
88 pages L. C. card no. Mic 58-2786
Mic. $2.00 X. $4.60

37. September, 1958 page 541 music
Forman, Robert B. Florida State University, 1958
THE EXTENT OF AGREEMENT IN ATTITUDES TOWARD MUSIC EDUCATION PRACTICES AMONG SOUTHERN ILLINOIS HIGH SCHOOL STUDENTS AS MEASURED BY KENDALL'S "TAU"
213 pages L. C. card no. Mic 58-2788
Mic. $2.80 X. $9.60

38. October, 1958 page 738 education
Snyder, Alice M. University of Oregon, 1958
THE DEVELOPMENT, CONSTRUCTION AND STANDARDIZATION OF A TEST OF MUSIC ACHIEVEMENT
228 pages L. C. card no. Mic 58-2344
Mic $2.95 X. $10.20

39. October, 1958 page 829 music
Green, Douglass M. Boston University, 1958
THE INSTRUMENTAL ENSEMBLE MUSIC OF LEONARDO LEO AGAINST THE BACKGROUND OF CONTEMPORARY NEAPOLITAN MUSIC
290 pages L. C. card no. Mic 58-3099
Mic $3.75 X. $12.60

40. December, 1958 page 1404 music
Evans, Carl H. Northwestern University, 1958
A STUDY OF FACTORS AFFECTING THE ATTITUDE OF ELEMENTARY CLASSROOM TEACHERS TOWARD TEACHING MUSIC
288 pages L. C. card no. Mic 58-5750
Mic $3.70 X. $12.60

41. January, 1959 page 1780 music
Helm, Ernest E. North Texas State University, 1958
THE MUSICAL PATRONAGE OF FREDERICK THE GREAT
319 pages L. C. card no. Mic 58-7248
Mic $4.10 X. $13.80

42. January, 1959 page 1629 education
Luce, John R. University of Nebraska, 1958
SIGHT READING AND EAR-PLAYING ABILITIES RELATED TO THE TRAINING AND BACKGROUND OF INSTRUMENTAL MUSIC STUDENTS
166 pages L. C. card no. Mic 58-5901
Mic $2.80 X. $7.80

43. February, 1959 page 2103 music
Tietze, William B. State University of Iowa, 1958
THE EFFECT OF PRE-BAND MELODY AND RHYTHM INSTRUMENTS ON MUSICAL LEARNING OF BEGINNING FOURTH GRADE INSTRUMENTAL STUDENTS
108 pages L. C. card no. Mic 58-5868
Mic $2.00 X. $5.40

44. May, 1959 page 2967 music
Cleino, Ed. H. George Peabody College, 1958
AN ENSEMBLE METHOD FOR TEACHING PERCUSSION INSTRUMENTS
192 pages L. C. card no. Mic 59-1089
Mic $2.50 X. $8.80

45. May, 1959 page 2972 music
Klenz, William University of North Carolina, 1958
GIOVANNI MARIA BONONCINI - A CHAPTER IN BAROQUE INSTRUMENTAL MUSIC (WITH SUPPLEMENT)
575 pages L. C. card no. Mic 59-50
Mic $7.50 X. $25.20

46. May, 1959 page 2974 music
Riggin, Glen W. University of Illinois, 1958
DEVELOPING INSTRUCTIONAL MATERIALS FOR BEGINNING STUDENTS OF WIND INSTRUMENTS
135 pages L. C. card no. Mic 59-568
Mic $2.00 X. $6.40

47. May, 1959 page 2975 music
Tarwater, Wm. H. George Peabody College, 1958
ANALYSES OF SEVEN MAJOR BAND COMPOSITIONS OF THE TWENTIETH CENTURY
252 pages L. C. card no. Mic 59-1119
Mic $3.25 X. $11.20

48. July, 1959 page 320 music
Crabbe, Eugene N. University of Southern California, 1959
THE HIGH SCHOOL ORCHESTRA AS AN INTEGRAL PART OF THE MUSIC CURRICULUM IN FLORIDA, 1920-1957
252 pages L. C. card no. Mic 59-1841
Mic $4.40 X. $14.80

49. August, 1959 page 691 music
Terry, Anna Mae Boston University, 1959
A PROPOSED MUSIC EDUCATION CURRICULUM FOR THE SMALL COLLEGE BASED ON A SURVEY OF CURRICULUMS IN SELECTED COLLEGES
197 pages L. C. card no. Mic 59-2433
Mic $2.60 X. $9.00

50. October, 1959 page 1386 music
Henderson, Stanley L. State University of Iowa, 1959
FACTORS, DIFFERENCES, TRENDS AND RELATIONSHIPS IN THE ADMINISTRATION AND SUPERVISION OF MUSIC IN FOURTEEN SELECTED SCHOOL SYSTEMS
218 pages L. C. card no. Mic 59-3797
Mic $2.85 X. $5.80

51. January, 1960 page 2698 education
Taylor, Guy G. Ohio State University, 1954
AN EVALUATION AND THE RECOMMENDED DEVELOPMENT OF THE MUSIC EDUCATION PROGRAM AT CAPITAL UNIVERSITY
294 pages L. C. card no. Mic 59-6650
Mic $3.80 X. $12.80

52. April, 1960 Vol. 20 page 4015 education
Jones, Samuel Turner
THE DEVELOPMENT OF DESIRABLE ADMINISTRATIVE PRACTICES FOR DEPARTMENTS OF MUSIC IN INSTITUTIONS OF HIGHER EDUCATION
308 pages L. C. card no. Mic 60-1116
Mic $3.95 X. $13.95

53. April, 1960 Vol. 20 page 4018-19 education
Arshan, Herbert Allen New York University, 1959
THE GENERAL MUSIC COURSE IN THE NEW YORK CITY HIGH SCHOOLS
A FORMULATION OF OBJECTIVES FOR THE REQUIRED GENERAL MUSIC COURSE, WITH RECOMMENDATIONS FOR IMPROVED TEACHING AND ADMINISTRATIVE PRACTICES
159 pages L. C. card no. Mic 59-6227
Mic $2.50 X. $7.40

54. April, 1960 Vol. 20 page 4048 education
Ardrey, Eldon Allen University of Colorado, 1959
THE IN-SERVICE NEEDS OF ARIZONA PRIMARY CLASSROOM TEACHERS TO TEACH MUSIC
312 pages L. C. card no. Mic 60-1031
Mic $4.00 X. $14.20

55. April, 1960 Vol. 20 page 4055 education
Wiegand, James Joseph University of Kansas, 1959
A COMPARISON OF THE EFFECTIVENESS OF TWO METHODS OF TEACHING GENERAL MUSIC IN THE JUNIOR HIGH SCHOOL
196 pages L. C. card no. Mic 60-904
Mic $2.55 X. $9.00

56. November, 1960 page 1213 music
Neubert, R. G. New York University, 1960
MUSIC EXPERIENCES PROVIDED FOR PUPILS IN TENTH, ELEVENTH AND TWELFTH GRADES OF PUBLIC SECONDARY SCHOOLS OF PENNSYLVANIA, 1959-60
350 pages L. C. card no. Mic 60-3774
Mic $4.50 X. $15.75

57. December, 1960 page 1441 education
Martin, John H. University of Arizona, 1960
THE FUNCTION AND RESPONSIBILITY OF A STATE MUSIC SUPERVISOR FOR THE STATE OF ARIZONA
102 pages L. C. card no. Mic 60-6008
Mic $2.50 X. $5.20

58. January, 1961 page 1961 music
Biggs, Millard Robert State University of Iowa, 1960
AN EVALUATION OF A TECHNIQUE EMPLOYING THE USE OF TAPE RECORDER IN TEACHING BRASS STUDENTS
94 pages L. C. card no. Mic 60-5641
Mic $2.50 X. $4.80

59. January, 1961 page 1962 music
Lawson, Gerald Lee State University of Iowa, 1960
THE STATUS OF MUSIC IN IOWA HIGH SCHOOLS
116 pages L. C. card no. Mic 60-5672
Mic $2.50 X. $5.80

60. January, 1961 page 1963 music
Murray, John S. University of Oregon, 1960
AN EXPLORATORY STUDY OF CONTRIBUTIONS OF COLLEGE COURSES TO PREPARATION FOR CAREERS IN THE MUSIC LIBRARY
164 pages L. C. card no. Mic 60-5398
Mic $2.50 X. $7.60

61. January, 1961 page 1818 education
Kearney, W. A. Pennsylvania State University, 1960
THE EFFECT OF VARIED SUBJECT PERIOD SCHEDULING ON ACHIEVEMENT IN THE SEVENTH GRADE
58 pages L. C. card no. Mic 60-5443
Mic $2.50 X. $3.00

62. February, 1961 page 2319 music
Holz, Emil Aaron
THE NATIONAL SCHOOL BAND TOURNAMENT OF 1923 AND ITS BANDS
303 pages L. C. card no. Mic 60-6882
Mic $3.90 X. $13.75

63. March, 1961 page 2563 education
Roe, Paul Francis University of Nebraska, 1960
THE INTERNAL ADMINISTRATIVE ORGANIZATION IN HIGH SCHOOL MUSIC EDUCATION
241 pages L. C. card no. Mic 60-4510
Mic $3.15 X. $11.05

64. March, 1961 page 2564 education
Rowe, Robert A. University of Connecticut, 1960
A STUDY OF FACTORS AFFECTING THE MUSIC PROGRAMS OF JUNIOR AND SENIOR HIGH SCHOOLS IN FAIRFIELD COUNTY, CONNECTICUT
138 pages L. C. card no. Mic 60-5250
Mic $2.75 X. $6.60

65. June, 1961 page 3810 music
Schmidt, Aaron University of Nebraska, 1961
CERTAIN INTEGRANTS OF MUSIC EDUCATION RELATED TO PARTICIPATION IN THE SECONDARY SCHOOL MUSIC PROGRAM
L. C. card no Mic 61-1472

66. July, 1961 Vol. 22 page 149 education
Barth, G. W. University of Southern California
SOME PERSONALITY AND TEMPERAMENT CHARACTERISTICS OF SELECTED SCHOOL MUSIC TEACHERS
304 pages L. C. card no. Mic 61-2521
Mic $3.90 X. $13.75

67. August, 1961 page 464 education
Ecker, R. Arizona State University, 1956
A HANDBOOK FOR STUDENT TEACHERS IN SECONDARY SCHOOL MUSIC
236 pages L. C. card no. Mic 61-2881
Mic $3.05 X. $10.80

68. November, 1961 Vol. 22 page 1519 education
Glasgow, Robert Byron University of Oregon, 1961
A STUDY AND EVALUATION OF AN IN-SERVICE TRAINING CLASS IN MUSIC FOR ELEMENTARY TEACHERS
145 pages L. C. card no. Mic 61-4523
Mic $2.75 X. $6.80

69. November, 1961 Vol. 22 page 1653 music
Colwell, R. J. University of Illinois, 1961
AN INVESTIGATION OF ACHIEVEMENT IN MUSIC IN THE PUBLIC SCHOOLS OF SIOUX FALLS, SOUTH DAKOTA
313 pages L. C. card no. Mic 61-4278
Mic $4.05 X. $14.20

70. November, 1961 Vol. 22 page 1655
Good, Melvin Lee University of Virginia, 1961
MUSIC IN SELECTED VIRGINIA ELEMENTARY SCHOOLS HAVING NO MUSIC SPECIALIST OR MUSIC SUPERVISOR
230 pages L. C. card no. Mic 61-4543
Mic $3.00 X. $10.35

71. December, 1961 Vol. 22 page 1917 education
Broquist, Oliver Henry University of Wisconsin, 1961
A SURVEY OF THE ATTITUDES OF 2,594 WISCONSIN ELEMENTARY SCHOOL PUPILS TOWARD THEIR LEARNING EXPERIENCES IN MUSIC
304 pages L. C. card no. Mic 61-5897
Mic $3.90 X. $13.75

72. December, 1961 Vol. 22 page 2024 music
Klitz, Brian K. University of North Carolina, 1961
SOLO SONATAS, TRIO SONATAS, AND DUOS FOR BASSOON BEFORE 1750
223 pages L. C. card no. Mic 61-6125
Mic $2.90 X. $10.15

73. January, 1962 page 2416 music
Hales, Berneu W. University of Oregon, 1961
A STUDY OF MUSIC READING PROGRAMS IN HIGH SCHOOL CHORUSES IN THE ROCKY MOUNTAIN STATES
142 pages L. C. card no. Mic 61-4524
Mic $2.75 X. $6.80

74. January, 1962 page 2414 music
Bauer, Arnold J. Pennsylvania State University
PROJECTION OF A CURRICULUM FOR JUNIOR HIGH SCHOOL GENERAL MUSIC CLASSES, BASED ON AN ESTIMATE OF CONSUMER NEEDS IN CUMBERLAND COUNTY, PENNSYLVANIA
163 pages L. C. card no. Mic 61-6769
Mic $2.75 X. $7.60

75. January, 1962 page 2411 music
Dunham, Richard Lee University of Michigan, 1961
MUSIC APPRECIATION IN THE PUBLIC SCHOOLS OF THE UNITED STATES, 1897-1930
260 pages L. C. card no. Mic 61-6343
Mic $3.35 X. $11.70

76. April, 1962 page 3691 music
Hanshumaker, James Richard Ohio State University, 1961
ROUNDATIONS FOR THE DEVELOPMENT OF A HIGH SCHOOL COURSE IN MUSIC LITERATURE BASED ON THE PRINCIPLES OF GENERAL EDUCATION WITH IMPLICATIONS FOR TEACHER EDUCATION
151 pages L. C. card no. Mic 62-776
Mic $2.75 X. $7.20

77. April, 1962 page 2690 music
Hammer, Harry University of Colorado
AN EXPERIMENTAL STUDY OF THE USE OF THE TACHISTOSCOPE IN THE TEACHING OF MELODIC SIGHT-SINGING
309 pages L. C. card no. Mic 62-1245
Mic $4.00 X. $13.95

78. May, 1962 Vol. 22 page 4036 music
Boyd, Silas LeRoy Indiana University, 1961
THE MUSIC PREPARATION OF GENERAL ELEMENTARY TEACHERS IN STATE SUPPORTED COLLEGES AND UNIVERSITIES
625 pages L. C. card no. Mic 61-4896
Mic $7.95 X. $28.15

79. June, 1962 Vol. 22 page 4370
Titus, Robert Austin State University of Iowa
SOLO MUSIC FOR CLARINET IN THE EIGHTEENTH CENTURY
619 pages L. C. card no. Mic 62-2412
Mic $7.85 X. $27.90

80. June, 1962 page 4230 education
Stocking, Glenn Owen Colorado State College
A CASE STUDY OF FIVE SELECTED COLORADO PUBLIC SCHOOL INSTRUMENTAL MUSIC SUPERVISORS; THEIR PHILOSOPHIES OF SUPERVISION, THEIR METHODS, AND THEIR TECHNIQUES OF EVALUATING STUDENT TEACHERS
181 pages L. C. card no. Mic 62-1583
Mic $2.75 X. $8.40

81. July, 1962 page 256 music
Lendrim, Frank T. University of Michigan, 1962
MUSIC FOR EVERY CHILD - STORY OF KARL WILSON GEHRKENS
339 pages L. C. card no. Mic 62-2761
Mic $4.35 X. $15.30

82. July, 1962 page 255 music
Hills, Richard L. State University of Iowa
THE STATUS OF MUSIC INSTRUCTION IN THE PUBLIC HIGH SCHOOLS OF MISSOURI
224 pages L. C. card no. Mic 62-2393
Mic $2.90 X. $10.15

83. August, 1962 page 650 music
Woeflin, L. E. Southern Illinois University
AN EXPERIMENTAL STUDY ON TEACHING CLARINET FINGERING WITH TEACHING MACHINES
121 pages L. C. card no. Mic 62-1572
Mic $2.75 X. $6.00

84. October, 1962 page 1382 music
Osborne, Charles E. Michigan State University, 1962
PEDAGOGICAL APPLICATION OF FLUTE STUDY TO TEACHERS NEEDS
225 pages L. C. card no. Mic 62-4454
Mic $2.95 X. $10.15

85. November, 1962 page 1729 music
Becker, William R. University of Iowa, 1962
OVERLEARNING, THE EFFECTS UPON MUSIC MEMORY OF JUNIOR HIGH CORNET AND TRUMPET PLAYERS
93 pages L. C. Card no. Mic 62-4963
Mic $2.75 X. $4.80

86. November, 1962 page 1733 music
Lehman, Paul R. University of Michigan, 1962
HARMONIC STRUCTURE OF TONE OF BASSOON
211 pages L. C. card no. Mic 63-390
Mic $2.75 X. $9.70

87. November, 1962 page 1731 music
Herman, E. L. University of Oregon
COMPARISON STUDY OF SIGHT READING ABILITY OF STUDENTS TAUGHT BY
MUSIC SPECIALISTS OR GENERAL TEACHER IN SELF-CONTAINED
CLASSROOM
82 pages L. C. card no. Mic 62-4950
Mic $2.75 X. $4.40

88. April, 1963 Vol. 23 page 3798 education
Henry, L. V. University of Nebraska Teachers College, 1962
PRINCIPLES FOR THE PREPARATION OF SECONDARY SCHOOL MUSIC TEACHERS
407 pages L. C. card no. Mic 63-2642
Mic $5.20 X. $18.45

89. April, 1963 page 3681 education
Chrisman, Miller Lee University of Southern California, 1962
PREPARATION AND EXPERIENCE OF THE MUSIC TEACHER IN HIGHER EDUCATION
239 pages L. C. card no. Mic 63-2143
Mic $3.10 X. $10.80

90. May, 1963 Vol. 23 page 4380
Simmons, Donald E. W., Ed.D. University of Illinois, 1962
MOTIVATION AND MUSICAL BACKGROUNDS OF PARTICIPANTS AND NON-
PARTICIPANTS IN SELECTED COMMUNITY CHORUSES
121 pages L. C. card no. Mic 63-3333
Mic $2.75 X. $6.00

91. January, 1964 Vol. 24 page 2931 music
Alton, Louise Miller, Ed.D. Columbia University, 1963
AN EXAMINATION OF THE GENERAL MUSIC PROGRAM IN THE JUNIOR HIGH
SCHOOL OF EAST BATON ROUGE PARISH, LOUISIANA, AND
RECOMMENDATIONS FOR IMPROVEMENT
139 pages L. C. card no. Mic 64-1462
Mic $2.75 X. $6.60

92. January, 1964 Vol. 24 page 2932
Ganz, Dale Boyles, Ph.D. State University of Iowa, 1963
THE STATUS OF MUSIC INSTRUCTION IN THE HIGH SCHOOLS OF NEBRASKA
312 pages L. C. card no. Mic 63-8004
Mic $4.00 X. $14.20

93. February, 1964 Vol. 24 page 3146 education
Fleury, Robert Myrl University of California, Los Angeles, 1963
OBJECTIVE MEASUREMENT OF GROUP INSTRUMENTAL MUSIC
226 pages L. C. card no. Mic 64-2240
Mic $2.95 X. $10.35

94. February, 1964 Vol. 24 page 3194 education
Gainer, R. L. University of Oregon, 1963
A HISTORY OF MUSIC EDUCATION IN THE GRANITE SCHOOL DISTRICT OF
SALT LAKE CITY, UTAH
278 pages L. C. card no. Mic 64-1200
Mic $3.60 X. $12.60

95. February, 1964 Vol. 24 page 3366 music
Johnson, Cordon Allen Michigan State University, 1963
A CORRELATED MUSIC AND VISUAL ARTS COURSE OF STUDY FOR THE SENIOR
HIGH SCHOOL
320 pages L. C. card no. Mic 64-941
Mic $4.10 X. $14.00

96. March, 1964 Vol. 24 page 3592 education
Houston, O. C. University of Colorado, 1963
AN EXPERIMENTAL STUDY OF THE USE OF THE READING ACCELERATOR IN THE
TEACHING OF KEYBOARD SIGHT READING
150 pages L. C. card no. Mic 64-1926
Mic $2.75 X. $7.00

97. March, 1964 Vol. 24 page 3778 music
Cowles, Clifton Volney University of Southern California, 1963
AESTHETIC JUDGMENT OF HIGH SCHOOL MUSIC STUDENTS
181 pages L. C. card no. Mic 64-2568
Mic $2.55 X. $8.40

98. March, 1964 Vol. 24 page 3781 music
Lutz, W. W. University of Illinois, 1963
THE PERSONALITY CHARACTERISTICS AND EXPERIMENTAL BACKGROUNDS OF
SUCCESSFUL HIGH SCHOOL INSTRUMENTAL MUSIC TEACHERS
188 pages L. C. card no. Mic 64-2920
Mic $2.75 X. $8.60

99. March, 1964 Vol. 24 page 3590 education
Graves, William Lester University of Colorado, 1963
A COMPARISON OF THREE METHODS FOR IMPROVING INTONATION IN THE
PERFORMANCE OF INSTRUMENTAL MUSIC - AURAL, VISUAL,
CONVENTIONAL
280 pages L. C. card no. Mic 64-3720
Mic $3.60 X. $12.60

100. May, 1964 Vol. 24 page 4729 music
Merriman, Lyle Clinton State University of Iowa, 1963
SOLOS FOR UNACCOMPANIED WOODWIND INSTRUMENTS: A CHECK LIST OF
PUBLISHED WORKS AND STUDY OF REPRESENTATIVE EXAMPLES
181 pages L. C. card no. Mic 64-3398
Mic $2.75 X. $8.40

101. May, 1964 Vol. 24 page 4726 music
Fierbaugh, H. W. State University of Iowa, 1963
THE DEVELOPMENT AND EVALUATION OF A SERIES OF SOUND FILMS FOR
MUSIC TEACHER TRAINING EDUCATION
168 pages L. C. card no. Mic 64-3368
Mic $2.75 X. $7.80

102. June, 1964 Vol. 24 page 5133 education
Kelly, William Leonard University of Kansas, 1963
BELIEFS AND PRACTICES OF ADMINISTRATORS AND MUSICIANS FROM SELECTED
MIDWESTERN CITIES CONCERNING THE IMPORTANCE AND FUNCTIONS

OF MUSIC IN THE PUBLIC SCHOOLS
164 pages L. C. card no. Mic 64-6820
Mic $2.75 X. $7.60

103. June, 1964 Vol. 24 page 5454 music
Purrington, B. R. Columbia University, 1963
THE INSTRUCTIONAL MATERIALS CENTER AS IT FUNCTIONS IN THE MUSIC EDUCATION OF CHILDREN
327 pages L. C. card no. Mic 64-5688
Mic $4.20 X. $14.85

104. June, 1964 Vol. 24 page 5456 music
Swinchoski University of Kansas, 1963
THE DEVELOPMENT OF A STANDARDIZED MUSIC ACHIEVEMENT TEST FOR THE INTERMEDIATE GRADES
309 pages L. C. card no. Mic 64-6859
Mic $4.00 X. $13.95

105. June, 1964 Vol. 24 page 5078 education
Highland, Robert O.
AN APPRAISAL OF MUSIC OFFERINGS AND PRACTICES IN ARKANSAS PUBLIC SECONDARY SCHOOLS AS THEY RELATE TO RECOMMENDED PRINCIPLES OF MUSIC EDUCATION
127 pages L. C. card no. Mic 64-4142
Mic $2.55 X. $6.20

106. June, 1964 Vol. 24 page 5454 music
Paulsen, L. E. University of Nebraska Teachers College, 1963
EVALUATION OF MUSIC PROGRAMS IN SELECTED SECONDARY SCHOOLS OF NEBRASKA
335 pages L. C. card no. Mic 64-5528
Mic $4.30 X. $15.10

107. June, 1964 Vol. 24 page 5448 music
Bell, Winston Alonzo Columbia University, 1963
A PLAN FOR THE ORGANIZATION OF A MUSIC CURRICULUM FOR STATE TEACHERS COLLEGE, ELIZABETH CITY, NORTH CAROLINA
236 pages L. C. card no. Mic 64-5675
Mic $3.05 X. $10.80

108. June, 1964 Vol. 24 page 5457
Williamson, R. N. Columbia University, 1963
A PROPOSED PLAN FOR THE MUSIC EDUCATION OF THE STUDENTS OF THE DWIGHT D. EISENHOWER HIGH SCHOOL, DISTRICT 218, BLUE ISLAND, ILLINOIS
187 pages L. C. card no. Mic 64-5694
Mic $2.75 X. $8.60

109. June, 1964 Vol. 24 page 5450 music
Getz, Russell Paul Pennsylvania State University, 1963
THE INFLUENCE OF FAMILIARITY THROUGH REPETITION IN DETERMINING OPTIMUM RESPONSE OF SEVENTH GRADE CHILDREN TO CERTAIN TYPES OF SERIOUS MUSIC

141 pages L. C. card no. Mic 64-5357
Mic $2.75 X. $6.80

110. June, 1964 Vol. 24 page 5452 music
Hughes, W. O. Columbia University, 1963
KEYBOARD EXPERIENCES FOR JUNIOR HIGH SCHOOL GENERAL MUSIC CLASSES
299 pages L. C. card no. Mic 64-4318
Mic $3.85 X. $13.50

111. June, 1964 Vol. 24 page 5123 education
Godbey, Clarence C. University of Nebraska Teachers College, 1963
PROBLEMS INVOLVED IN SCHEDULING THE INSTRUMENTAL MUSIC PROGRAM IN THE ELEMENTARY SCHOOL AND PROPOSED SOLUTIONS
86 pages L. C. card no. Mic 64-5523
Mic $2.75 X. $4.60

112. July, 1964 Vol. 25 page 528 music
Tait, Malcolm J.
THE SIGNIFICANCE OF MUSICAL UNDERSTANDING IN MUSIC EDUCATION
112 pages L. C. card no. Mic 64-7209
Mic $2.75 X. $5.60

113. July, 1964 Vol. 25 page 517
Carroll, Arthur Childs Colorado State College, 1963
A COMPARISON OF TWO DISTRIBUTED INSTRUCTIONAL PERIODS IN THE TEACHING OF BEGINNING INSTRUMENTAL MUSIC STUDENTS
L. C. card no. Mic 64-4177

114. August, 1964 Vol. 25 page 1036
Sims, William Elwood Colorado State College, 1963
A JOB ANALYSIS OF INSTRUMENTAL MUSIC TEACHERS IN SELECTED HIGH SCHOOLS IN OKLAHOMA WITH IMPLICATIONS FOR TEACHER EDUCATION
120 pages L. C. card no. Mic 64-4211
Mic $2.75 X. $5.80

115. August, 1964 Vol. 25 page 1249 music
Mellott, George K. State University of Iowa, 1964
A SURVEY OF CONTEMPORARY FLUTE SOLO LITERATURE WITH ANALYSES OF REPRESENTATIVE COMPOSITIONS
393 pages L. C. card no. Mic 64-7932
Mic $5.05 X. $17.80

116. August, 1964 Vol. 25 page 1251 music
Saltzer, Rudolph Ben University of Southern Californis, 1964
MUSICAL CONTENT: THE BASIS OF HIGH SCHOOL MUSIC TEACHING (PARTS I AND II)
262 pages L. C. card no. Mic 64-9311
Mic $3.40 X. $11.95

117. September, 1964 Vol. 25 page 1955 music
Ekman, Gudrun E. Boston University School of Education, 1963
A STUDY TO DETERMINE THE PRESENT STATUS OF MUSIC EDUCATION WITH

AN EMPHASIS ON CERTAIN ASPECTS OF TEACHING LOAD IN PUBLIC SECONDARY SCHOOLS OF ONE HUNDRED OR MORE GRADE ENROLLMENT IN NEW ENGLAND
608 pages L. C. card no. Mic 64-7177
Mic $7.70 X. $27.45

118. September, 1964 Vol. 25 page 1767 education
Anderson, J. F. University of California, Los Angeles, 1964
EVALUATION OF MUSIC PREPARATION OF SECONDARY SCHOOL MUSIC TEACHERS IN UTAH AND EASTERN IDAHO
204 pages L. C. card no. Mic 64-8564
Mic $2.75 X. $9.25

119. October, 1964 Vol. 25 page 2552 music
Douglas, Vivian Collier The Catholic University of America, 1964
A STUDY OF THE CHARACTERISTICS OF QUALITY PUBLIC HIGH SCHOOL MUSIC EDUCATION PROGRAMS
95 pages L. C. card no. Mic 64-061
Mic $2.75 X $4.80

120. October, 1964 Vol. 25 page 2305 education
Bunyard, R. L. University of California, Los Angeles, 1963
FACTORS AFFECTING THE TRANSFER AND DROPOUT OF HIGH SCHOOL INSTRUMENTAL MUSIC TEACHERS
252 pages L. C. card no. Mic 63-3865
Mic $3.30 X. $11.50

121. October, 1964 Vol. 25 page 2371 education
Bennett, Barbara Louise Boston University School of Education, 1963
CONSTRUCTION AND EVALUATION OF MATERIALS FOR TEACHING THE FUNDAMENTALS OF MUSIC THEORY THROUGH SELF-STUDY AND PAIRED PRACTICE IN GRADE FIVE
215 pages L. C. card no. Mic 64-4044
Mic $2.80 X. $9.70

122. November, 1964 Vol. 25 page 3610 music
Patrenos, James Hiram Auburn University, 1964
A COURSE OF STUDY IN MUSIC FUNDAMENTALS FOR HIGH SCHOOL STUDENTS DESIGNED FOR USE ON EDUCATIONAL TELEVISION
252 pages L. C. card no. Mic 64-12,842
Mic $3.75 X. $11.50

123. November, 1964 Vol. 25 page 3020
Porter, Harold B. University of Arizona, 1964
AN INTEGRATED COURSE IN MUSIC LITERATURE, THEORY AND ENSEMBLES PERFORMANCE FOR TALENTED HIGH SCHOOL STUDENTS
347 pages L. C. card no. Mic 64-10,462
Mic $4.45 X. $15.75

124. November, 1964 Vol. 25 page 3015 music
Chugg, Melburne O. University of Oregon

A STUDY OF THE CLASSROOM MUSIC PROGRAM IN THE ELEMENTARY SCHOOLS OF UTAH
279 pages L. C. card no. Mic 64-12,151
Mic $3.60 X. $12.60

125. February, 1965 Vol. 25 page 4745 music
Smith, Robert Clifford University of Illinois, 1964
ESTHETIC THEORY AND THE APPRAISAL OF PRACTICES IN MUSIC EDUCATION
99 pages L. C. card no. Mic 65-916
Mic $2.75 X. $5.00

126. February, 1965 Vol. 25 page 4744 music
Scheutz, Warren Henry University of Illinois, 1964
AN EVALUATION OF THE MUSIC PROGRAM AT THE UNIVERSITY OF ILLINOIS HIGH SCHOOL
168 pages L. C. card no. Mic 65-903
Mic $2.75 X. $7.80

127. February, 1965 Vol. 25 page 4740 music
Estes, W. V. University of Illinois, 1964
CHANGE IN STATUS OF MUSIC EDUCATION BETWEEN 1955-56 AND 1961-62 IN PUBLIC SCHOOL SYSTEMS OF SELECTED CITIES BETWEEN 50,000 AND 100,000 POPULATION
152 pages L. C. card no. Mic 65-810
Mic $2.75 X. $7.20

128. March, 1965 Vol. 25 page 5319 music
Fosha, Revone Leon State University of Iowa, 1964
A STUDY OF THE CONCURRENT VALIDITY OF THE MUSICAL APTITUDE PROFILE
110 pages L. C. card no. Mic 65-455
Mic. $2.75 X. $5.40

129. March, 1965 Vol. 25 page 5323 music
Osborn, Thomas Montgomery University of Southern California, 1964
SIXTY YEARS OF CLARINET CHAMBER MUSIC: A SURVEY OF MUSIC EMPLOYING CLARINET WITH STRINGED INSTRUMENTS COMPOSED FROM 1900-1960 FOR TWO TO FIVE PERFORMERS
404 pages L. C. card no. Mic 64-13,504
Mic $5.15 X. $18.25

130. March 1965 Vol. 25 page 5317 music
Casey, George J. Colorado State College, 1964
A STUDY OF INSTRUMENTAL MUSIC DROP-OUTS OF THE MOLINE, ILLINOIS SCHOOLS
141 pages L.C. card no. Mic 65-222
Mic $2.75 X. $6.80

131. March, 1965 Vol. 25 page 5014 education
Groff, Frank H. University of Connecticut, 1963
EFFECT OF ACADEMIC ACHIEVEMENT OF EXCUSING ELEMENTARY SCHOOL PUPILS FROM CLASSES TO STUDY INSTRUMENTAL MUSIC
94 pages L. C. card no. Mic 64-3536
Mic $2.75 X. $4.80

132. March, 1965 Vol. 25 page 5321 music
Drueger, H. E. Colorado State College, 1964
A CRITICAL ANALYSIS OF THE MINNESOTA DISTRICT AND STATE BAND CONTEST FESTIVAL SYSTEM WITH IMPLICATIONS FOR ITS IMPROVEMENT
309 pages L. C. card no. Mic 65-240
Mic $4.00 X. $13.95

133. March, 1965 Vol. 25 page 5152 education
Jones, Milton Oren Florida State University, 1964
FACTORS INVLUENCING STUDENTS IN THE CHOICE OF MUSIC AS A CAREER
147 pages L. C. card no. Mic 65-332
Mic $2.75 X. $7.00

134. April, 1965 Vol. 25 page 5633 education
Kruth, E. C. Stanford University, 1964
STUDENT DROP-OUT IN INSTRUMENTAL MUSIC IN THE SECONDARY SCHOOLS OF OAKLAND, CALIFORNIA
206 pages L. C. card no. Mic 65-2863
Mic $2.75 X. $9.45

135. March, 1963 page 5318 music
Chew, William J. University of Southern California, 1964
MUSIC EDUCATION IN NEWLY UNIFIED SCHOOL DISTRICTS OF CALIFORNIA A RESOURCE FOR UNIFICATION PLANNING
486 pages L. C. card no. Mic 65-1289
Mic $6.20 X. $22.05

136. April, 1965 page 5677 education
Hall, Frederick P. University of Nebraska, 1964
AN ANALYSIS OF MUSIC PROGRAMS TO DETERMINE THE EXTENT TO WHICH THEY ARE A PART OF GENERAL EDUCATION
160 pages L. C. card no. Mic 64-12,234
Mic $2.75 X. $7.40

137. May, 1965 page 6674 music
Crapson, Leland Dean Colorado State College, 1964
KANSAS MUSIC EDUCATORS ASSOCIATION: ESTABLISHMENT, DEVELOPMENT AND PHILOSOPHY OF MUSIC EDUCATION

138. May, 1965 page 6368 education
Kapfer, Miriam B. Ohio State University, 1964
MUSIC INSTRUCTION AND SUPERVISION IN PUBLIC SCHOOLS OF COLUMBUS, OHIO FROM 1845-1900
455 pages L. C. card no. Mic 65-3872
Mic $5.80 X. $20.50

139. May, 1965 page 6672 music
Burgar, Robert R. Ohio State University, 1964
A STUDY OF MUSIC READING: GROUNDWORK FOR RESEARCH IN DEVELOPMENT OF TRAINING PROGRAMS
129 pages L. C. card no. Mic 65-3822
Mic $2.75 X. $6.20

140. July, 1965 Vol. 26 page 411 music
Waa, Loren Roger University of Illinois, 1965
AN EXPERIMENTAL STUDY OF CLASS AND PRIVATE METHODS OF INSTRUCTION
IN INSTRUMENTAL MUSIC
157 pages L. C. card no. Mic 65-7179
Mic $3.00 X. $7.40

141. September, 1965 Vol. 26 page 1690 music
Stover, E. L. Florida State University, 1964
THE INSTRUMENTAL CHAMBER MUSIC OF GIOVANNI BATTISTA PERGOLESI
169 pages L. C. card no. Mic 65-306
Mic $3.00 X. $7.80

142. October, 1965 Vol. 26 page 2256
Lovett, Robert Emerson Columbia University, 1964
ESSENTIAL FACTORS AND CONSIDERATIONS IN THE ADMINISTRATION OF A
COLLEGE MUSIC DEPARTMENT
306 pages L. C. card no. Mic 65-2287
Mic $3.95 X. $13.95

143. October, 1965 Vol. 26 page 2257 music
Mills, Ralph L. University of Southern California, 1965
TECHNICAL AND FUNDAMENTAL PROBLEMS IN PERFORMANCE OF CLARINET SOLO
LITERATURE
187 pages L. C. card no. Mic 65-10,100
Mic $3.00 X. $8.60

144. October, 1965 Vol. 26 page 2259 music
Pound, Gomer J. Florida State University, 1965
A STUDY OF CLARINET SOLO CONCERTO LITERATURE COMPOSED BEFORE 1850
WITH SELECTED ITEMS EDITED AND ARRANGED FOR CONTEMPORARY
USE
355 pages L. C. card no. Mic 65-9410
Mic $4.55 X. $16.00

145. November, 1965 Vol. 26 page 2798 music
VanNorman, Clarendon Ess Columbia University, 1965
THE FRENCH HORN - ITS USE AND DEVELOPMENT IN MUSIC LITERATURE
74 pages L. C. card no. Mic 65-11,714
Mic $3.00 X. $4.00

146. November, 1965 Vol. 26 page 2792 music
Flanders, Robert Orris Colorado State College, 1965
THE CONTRIBUTIONS OF SELECTED MUSIC EDUCATORS TO INSTRUMENTAL
MUSIC PROGRAMS IN THE PUBLIC SCHOOLS OF COLORADO
433 pages L. C. card no. Mic 65-10,015
Mic $5.55 X. $19.60

147. December, 1965 Vol. 26 page 3387 music
Ashford, Theodore Harold A. Northwestern University, 1965
AN INVESTIGATION OF PROGRAMMED INSTRUCTION IN THE FUNDAMENTALS OF
MUSIC THEORY
129 pages L. C. card no. Mic 65-12,043
Mic $3.00 X. $19.60

148. December, 1965 Vol. 26 page 3391 music
Fosse, John B. Northwestern University, 1965
THE PREDICTION OF TEACHING EFFECTIVENESS: AN INVESTIGATION OF THE RELATIONSHIPS AMONG HIGH SCHOOL BAND CONTEST RATINGS, TEACHER CHARACTERISTICS, AND SCHOOL ENVIRONMENTAL FACTORS
579 pages L. C. card no. Mic 65-12,081
Mic $7.35 X. $26.10

149. April, 1966 Vol. 26 page 5910
Fields, Gene Ernest University of New Mexico, 1960
MUSIC EDUCATION IN THE PUBLIC SCHOOLS OF NEW MEXICO
679 pages L. C. card no. Mic 66-4440
Mic $8.60 X. $30.60

150. August, 1966 Vol. 27 page 498A music
Desiderio, A. R. University of Southern California
TEACHING THE HISTORY OF WESTERN MUSIC THROUGH INSTRUMENTAL PERFORMANCE IN THE SECONDARY SCHOOL
188 pages L. C. card no. Mic 66-7068
Mic $3.00 X. $8.60

151. September, 1966 Vol. 27 page 705A education
LeMieux, R. W. Columbia University
THE DEVELOPMENT OF A GUIDE FOR TEACHING MUSIC TO EMOTIONALLY DISTURBED CHILDREN IN CLASSES SUCH AS IN THE "600" SCHOOLS OF NEW YORK CITY
232 pages L. C. card no. Mic 66-8220
Mic $3.00 X. $10.60

152. September, 1966 Vol. 27 page 6090
LaRosa, Joseph Domenic University of Arizona, 1965
A HIGH SCHOOL CURRICULUM FOR THE DEVELOPMENT OF MUSICIANSHIP IN INDIVIDUAL ORCHESTRAL PLAYERS
412 pages L. C. card no. Mic 66-1036
Mic $5.25 X. $18.70

153. October, 1966 Vol. 27 page 1854 music
Howell, Gene Dedham University of Nebraska, 1966
THE ORGANIZATION AND ADMINISTRATION OF ALL STATE BANDS AND ORCHESTRAS
359 pages L. C. card no. Mic 66-7003
Mic $4.60 X. $16.20

154. February, 1967 Vol. 27 page 2285 education
Lax, M. E. Wayne State University, 1966
A STUDY TO DETERMINE THE FACTORS THAT INFLUENCE THE DROP-OUTS FROM THE INSTRUMENTAL MUSIC PROGRAM IN MOVING FROM ONE SCHOOL LEVEL TO ANOTHER IN SELECTED DETROIT PUBLIC SCHOOLS
271 pages L. C. card no. Mic 67-667
Mic $3.50 X. $12.40

Appendix F

Research Projects Sponsored by the U. S. Office of Education Which Relate to a Course of Study for the Contemporary School Band Program

prepared by Dale C. Harris

A listing of the music projects funded through the U. S. Office of Education was obtained through the Department of Arts and Humanities. This listing was examined in an attempt to find those which would be relevant to the Course of Study for the School Band Program. Twenty-two projects were selected and the reports ordered from the following sources: (1) The E.R.I.C. Document Reproduction Service, (2) The U. S. Government Printing Office, (3) The Arts and Humanities Division of the U. S. Office of Education, and (4) the various individual project chairmen.

Project Number	Investigator, Institution	Title
G-013	C. V. Palisca Yale University	"Seminar on Music Education"
554	R. G. Petzold University of Wisconsin	"The Perception of Music Symbols in Music Reading," etc.
555	R. G. Petzold University of Wisconsin	"Development of Auditory Perception of Musical Sounds," etc.
876	C. L. Spohn Ohio State University	"A Study to Evaluate Two Methods Using Magnetic Tape Recordings," etc.
2049	G. T. Jones Catholic University of America	"Symbols Used in Music Analysis"
5-0204	R. B. Thomas Manhattanville College of the Sacred Heart	"A Study of New Concepts, Procedures and Achievements," etc.
5-0209	K. Wendrich Yale University	"Developing Musical Understanding in Secondary Students"
5-0213	B. Chancy N. Y. City Board of Ed. N. Y. State Ed. Dept.	"Musical Ability Utilization"

5-0235	N. E. Glenn University of Iowa	"The Development of Content and Materials for a Music Literature Course in the Senior High School"
5-0239	Thor Johnson Interlochen Arts Academy	"The Development of a One-Year Curriculum in Applied Instruction," etc.
5-0261	J. Austin Andrews Eastern Washington State College	"Development and Trial of a Basic Course in Music Theory," etc.
5-0262	C. L. Spohn Ohio State University	"A Diagnostic Testing Program," etc.
5-1083	R. Sidnell Michigan State University	"The Development of Self-Instructional Drill Materials. . . . Student Conductors"
5-1372	Kenneth U. Gutsch University of Southern Mississippi	"Objective Measurement in Instrumental Music Performance"
5-8306	T. H.Carpenter East Carolina College	"The Utilization of Instructional Television in Music Education"
5-8309	W. L. Osburn	"A Study to Explore New Methods of Identifying and Measuring Musical Talent"
5-8468	J. H. Bergan University of Kansas	"Factors Affecting Pitch Discrimination"
6-1388	H. L. Cady Ohio State University	"A Conference on Research in Music Education"
6-8164	W. D. Mandle	"A Comparative Study of Programmed and Traditional Techniques," etc.
6-8311	G. Duerkson Michigan State University	"Perception of Repetition and Alteration of Thematic Materials in Music"

6-8322	L. C. Merriman University of Iowa	"A Study to Explore the Uses of X-Ray Motion Picture. . . Brass Instrument Teaching"
7-E027	N. H. Long	"Establishment of Standards for the Indiana-Oregon Music Discrimination Test," etc.

Appendix G

A Summary of Special Seminars Conducted by the Feasibility Study Committee

These seminars (noted in Appendix A, "A Feasibility Study of the Contemporary School Band Program") were conducted by a committee of five nationally recognized high school band instructors. The Department of Bands of the University of Oklahoma coordinated the project and provided its staff for assistance. The highlight of the work of these seminar sessions was the stimulating presentation of a panel of authorities as listed below:

Aesthetic Values: Dr. Frederick Fennell, Conductor, University of Miami, Florida
Curriculum Development and Public School Administration: Dr. Harl Douglass, Professor of Education Emeritus, University of Colorado
Music Education and Band Methodology: Dr. William Revelli, Director of Bands, University of Michigan
Philosophy of Education and Aesthetics: Dr. Robert C. Smith, Professor Music Education, University of Oklahoma

The presentation of each consultant was followed by a general discussion for the purpose of analyzing and selecting points which would be appropriate in the proposed course of study.

The reflections of the above discussions are summarized by the participants themselves in the following letters:

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

SCHOOL OF MUSIC
DEPARTMENT OF APPLIED MUSIC

28 November 1967

Mr. Harry Haines, Director
ASBDA Course of Study Project
Norman High School
Norman, Oklahoma 73069

Dear Harry:

This summarizing statement is somewhat difficult to write at this distant point in time from that of our meeting last August, but, in substance, at least, these are still the feelings.

My concern for courses of study was expressed in my firm belief that the wind band by any name will survive as an educational endeavor or an artistic medium only in just proportion to the musical literature which it plays, principally original and secondarily transcribed. The whole reason for the existence of the orchestra, the string quartet, the lyric theatre, the dramatic stage, and all other performing pursuits of man is that they were created by composers and authors. The whole reason for the existence of the ballet and its current health as an artistic medium is the quality of expression through the body by means of the dance. Chicken or egg is frequently the point of discussion, but it is my firm conviction that it is the composer who creates mediums of expression. The continuance or expansion of school bands in secondary academic life must be predicated upon the study and performance of truly great and lasting musical literature together with a vital involvement with the music of our own time. For many the school band will provide life's sum total personal contact with such. Whatever other functions there may be and however legion may seem their justification, it must be on the basis of a quality material of study that any further development of the school band will be considered by the academic community.

This presents a double dilemma, for we find ourselves presently asked to justify an activity of almost a half century's standing. In this justification the school band director is confronted with the prior judgment of history, namely: that he and his organization are principally entertainers, whereas other mediums, while also providing pleasant sounds or sights (even entertainment) have as the basis for these an elevation of the spirit of man, whereas, by the great preponderance of time spent, energy expended, materials written and played, the wind band and those who lead it have but rarely been granted a similar judgment.

This double dilemma is further compounded out of our present need to stand tall and to speak true about those aspects of the wind band as it applies to American secondary musical education. We are obliged to do this with a comparative handful of men who, within the last quarter-century have achieved musical stature and who have begun to see the confirmation of high hopes for the wind band as a creative musical medium. These men spend much of their time convincing other men in the same field that this is so. We have spent much time and energy in recent years trying to convince each other. Just how many other people we have convinced remains at this writing a dimension of critical evaluation that I do not consider myself capable to measure. I have the feeling, however, that we shall have to do it in the way to which I have long committed myself--to the furtherance of a wind medium having as little relationship as possible to those of the past while inheriting the best from every possible related ensemble.

This is my feeling, I repeat, out of my experience with a broad domain of musical literature. It is that experience which obliges me to these ends, not the resultant fact that my reactions to these observations and feelings have placed me in a position of personality. In this instance I have to vote with Mr. Darwin: the wind group came from somewhere and that somewhere is the combination of the creative force of the composer and the recreative gifts of man.

In substance, then, the course of study project is, in my belief, a feasibility study so long as that has the highest standard of musical literature as its whole reason to exist--repeat and underline, whole reason to exist.

Sincerely yours,

Frederick Fennell
Conductor

FF:ds

TO THE AMERICAN SCHOOL BAND DIRECTORS ASSOCIATION

by

Harl R. Douglass
University of Colorado
Boulder, Colorado

I am pleased to have had a part in what I think is a very important project. I have been speaking to teacher groups for more than forty years and I have observed the great progress that has been made in high school bands and I am hoping that the time will come when the majority of high school students, both boys and girls, will be participants in high school bands and profit by the group association and the qualities of character developed by their participation.

I have believed for many years that participation in the student school musical organization goes far in the way of education for citizenship which is so important in these days with the increased amount of juvenile delinquency. As I have put it many times, I believe that "a boy who learns to blow a horn will never blow a safe." I believe that you are doing an excellent job of public relations and I think that you want to keep it up and maybe step it up so that your entire community will know about the opportunity for boys and girls and its value. I hope that in every community you develop a means whereby every boy and girl who wishes band instruction but is not able to purchase an instrument may borrow an instrument from the school or better still to purchase in instrument with small payments over a period of several years.

In most schoolswhere it is not being done I hope that there can be made available to the young people several "teaching aids." This may be done by assistant band directors on the regular faculty, by carefully selected junior and senior students, and by carefully selected people in the community who are competent to assist. I hope you will keep your national organization alive and active with annual meetings and that in addition you will organize regional meetings in at least three or four parts of the United States so that the values of this association may reach more band directors.

THE UNIVERSITY OF MICHIGAN

BANDS

SCHOOL OF MUSIC • ANN ARBOR, MICHIGAN
Phone 761-0582

WILLIAM D. REVELLI, *Conductor*

GEORGE R. CAVENDER
Assistant Conductor
JAMES D. SHORTT
Business Manager
MRS. JENELLE NORRIS
Secretary

H. H. HANSON
Librarian
MICHAEL LUTZ
Equipment Manager
STANLEY BIART
Student Business Manager

February 27, 1968

Mr. Harry Haines, Chairman
ASBDA Course of Study Project
Norman High School
Norman, Oklahoma 73067

Dear Harry:

It was most gratifying to learn this past year of the activities of the American School Band Directors Association in the development of a course of study for school bands. It has been my advocacy of long standing that the most effective service any organization could perform in the name of music education would be in the areas of philosophy and research.

During my 43 years in music education, it has been my frequent assignment to meet and work with school bands and school band instructors in every part of the United States. I have had the wonderful opportunity to meet thousands upon thousands of young people and to observe them in the search for creativity through the medium of instrumental music. These are, conceivably, some of the brightest young people in America. Many, if not all of them, will and do become leaders in all walks of life, not just in musical performance, but also in engineering, law, medicine, in the clergy, literature, government, in the many areas of technology, and in a hundred other fields of endeavor. Who can really determine just what insights into the whole realm of living and creativity were triggered in part or in whole by their intimate acquaintance with the living art of music.

I sincerely believe that the efforts of the American School Band Director's Association will have a profound impact upon the educational community. The research which will be structured around exemplary programs throughout the United States will, in effect, document all of those innovative dimensions of music education through band participation as well as uncover and stimulate philosophical determinants which can only influence the cultural, mental and emotional accretions of contact with the stimulating sources of musical learning. These scholarly investigations into the heart and soul of band performance will result in a course of study which can well influence most if not all of the millions of young people who daily come into contact with band literature in our halls of learning throughout the United States and beyond.

"The Best in Band Music"

I am convinced that one of the most pressing needs in education today is to uncover those elements in the educational process which give us maximal efficiency in promoting integrated knowledge of wide areas of human endeavor. In many areas of the academic structure, recent developments have shown an up-grading of curricular content and scope. Particularly in mathematics and in the sciences, we have witnessed great expenditures of time, effort, and financial resources effecting a far-reaching transformation.

It is not too late to accelerate comparable research and innovation in the humanities. Partly because of the advancing technology of the times, it is becoming more apparent that man must become more cognizant of the philosophy and inherent ultimate worth of these elements of knowledge which can enrich and stimulate man's sensitivity to the eternal nature of life in all of its ramifications.

Cordially yours,

W.D. Revelli

William D. Revelli

WDR:jn

Summarizing Statement

Robert C. Smith, Consultant

ASBDA Course of Study Project

There would be no problem in arriving at a course of study with carefully delineated scope and sequence if performance training (in the narrowest sense) were the only desired outcome of instruction. The troublesome questions arise when school band directors take on an obligation to broaden their players' musical education by including instruction in music theory, music history, and music literature in their rehearsals. It would seem that much more can be taught and learned in school bands than a narrow range of performance skills. There remains a real question, though, as to whether it would be more efficiently and effectively taught and learned in another kind of course, since a band is by its very nature a group in which a concentration on performance skills is almost inevitable. There is a certain risk in claiming too much in the way of the ultimate results of participation in school bands.

It might be said, then, that some broader musical learning can take place in the context of an organized performing group, but that the broader learning will always be incidental unless there is a drastic reconstruction of the entire concept of the school band as a medium of musical learning. The essential task is still to develop performing skills--but there might well be considerable improvement in the manner of teaching performing skill. Pupils can be taught entirely by mechanical rote training to deliver a creditable performance without much improvement in their own ability to exercise any musical judgment in performance.

The ultimate goal of the school band is to develop not merely trained performers, but musicians. When a band begins to deliver creditable performances without agonizing rote-training on every performance nuance of every composition, that band is becoming a group of musicians. When a great majority of the pupils in school bands exhibit the exercise of independent musical judgment in their individual and group performances, school bands will have justified their existence as a very important vehicle of music education.

Appendix H

An Evaluation Criterion for the School Band Program

prepared by Rollie V. Heltman

As is noted in the activity timetable of the proposal, this evaluative criteria will be used by the principal investigator for a series of trial evaluations during September, October and November. It is anticipated that this period of trial and experimentation will lead to a final revision which will be used for the ensuing national study.

STATEMENT OF PURPOSE

From the beginning of recorded human behavior, music has been recognized as an essential element in the life of the individual and in society. Music encompasses the entire range of human emotions: joy, sadness, patriotism, war, hatred, frustration, contentment, love and religion.

It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

An awareness and understanding of the art of music is an essential factor in education of every individual. The program of instruction in music must be planned to provide every student with the opportunity to develop his musical potential to the fullest. Student interest and abilities vary greatly, necessitating a wide variety of offerings to meet their particular needs, such as vocal and instrumental ensembles of various sizes and types.

In a sense, the performing organizations of the school are the laboratories in which students have an opportunity not only to develop the technical skills needed for competent performance, but also to probe deeply into the structure, design, and meaning of music, through the study and analysis of a wide variety of literature, representing various styles and periods of musical history.

In instrumental music instruction, careful development is necessary in order to attain a thorough musical understanding. Close attention must be given to the instruction of correct knowledge of fundamentals and performance techniques of good playing. In addition, the player must cultivate the habit of carefully listening to himself and to others, and to acquire a consciousness for balance and ensemble playing in the organization, also he must learn to hear what the composer has to say. Instrumental music instruction provides a means to an appreciation of the beauty in music, the enjoyment of music through cooperative participation, and to stimulate an interest and desire for the skills of fine musical expression.

The prime purpose of this evaluative instrument is to determine the factors which lead to superior instrumental band music programs, outstanding teaching techniques, innovative practices and materials.

The ultimate goal is the production of an authoritative treatise establishing basic fundamentals of instruction, content and expected social, musical understanding, appreciation and human outcomes of the instrumental music for band programs.

DATA SHEET

Date: ____________________

SCHOOL: ____________________ CITY: ____________________

TEACHER: ____________________ STATE: ____________________

PRINCIPAL: ____________________

SUPERINTENDENT OF SCHOOLS: ____________________

ADDRESS: ____________________ TELEPHONE NUMBER ____________________

DIRECTOR OF INSTRUMENTAL MUSIC: ____________________

NUMBER OF FULL-TIME MUSIC TEACHERS OR EQUIVALENT: ____________________

TOTAL ENROLLMENT IN SCHOOL: ____________________

TOTAL ENROLLMENT IN BAND PROGRAM: ____________________

TOTAL ENROLLMENT IN ORCHESTRA PROGRAM: ____________________

WEEKLY SCHEDULE

(Give Enrollments for each Class)

Time of Period	School or Room	MON ENR.	TUES ENR.	WED ENR.	THURS ENR.	FRI ENR.	SAT ENR.

I. PHILOSOPHY:

A. Is there a music or fine arts education plan or curriculum guide stating philosophy and goals, written and published for this school system? __________ Date published: ______________

1. Was the administration of the school system involved in the formulation and adoption of the curriculum guide? ________

   Explain: ____

   ____

   ____

2. Is the curriculum guide a stated policy of the administration and board of education? ______________________________

   ____

3. Does the curriculum guide outline scope and sequence of instrumental music for band? ____________________________

   Explain: ____

   ____

   ____

4. What are the social implications for the Instrumental Music Program for Band?

   a. What are the requirements for membership in the band program?
      List: ____

      ____

      ____

   b. Is membership available to all students, regardless of color, race, or economics?

      Explain: ____

      ____

      ____

c. Does the program provide for individual differences in musical capacity, background and aspiration?
Explain: ______________________________

____

____

d. Does the program develop musical interests and competencies which carry over into out-of-school life?
Explain: ______________________________

____

____

e. Does the program serve as a vital factor in the school life?
Explain: ______________________________

____

____

f. Are there adequate opportunities for public performance growing out of the program which may serve as a means of musical growth?
Explain: ______________________________

____

____

g. How does the program utilize the musical resources and traditions of the community?
Explain: ______________________________

____

____

h. Does the program promote constructive relationships with private music teachers of the community?
Explain: ______________________________
____

What is done? _________________________

____

____

i. Does the program promote constructive relationships with community agencies, churches and adult musical groups?

____

What is done? ______________________________

j. Does the program have the support and approval of an informed community?
Explain: ______________________________

5. What is the philosophy of the instrumental music program for band to provide an opportunity to:

a. Gain a basic and functional knowledge of musical nomenclature, rudiments, theory, structure, terminology, and first-hand acquaintance with band instruments and their use?
Explain: ______________________________

b. Develop rational powers in the following manner:

(1) Analyzation of musical notation and music structure?
Explain: ______________________________

(2) Immediate interpretation and instant mental and physical response to the musical score and to the conductor's baton?

(3) Making intelligent musical judgments as they effect balance, blend, and proportion? ________________

(4) Discrimination in the quality of performances and musical literature? ______________________________

____

(5) Utilization of all knowledge as it relates to musical creativity? ______________________________

____

c. Develop the necessary skills to produce, control, and mechanically manipulate tone on the individual instrument? ______________________________

____

d. To become increasingly aware of technical problems as they effect musical performance and interpretation? ____

____

e. Stimulate the development of technic as finer means of musical expression and to meet the demands of increasingly difficult literature. Explain: ____________

____

____

f. Develop respect for equipment, order, discipline and good citizenship. Explain: ______________________________

____

____

g. Develop a sense of pride in individual and group accomplishments? Explain: ______________________________

____

____

h. Develop independence, integrity, and responsibility through playing independent and responsible parts? Explain how: ______________________________

____

i. Develop cooperation and leadership? Explain: ________

____

j. Provide experiences which lead to a greater love and appreciation of music literature? Explain: ______

______

______

k. Develop an appreciation for good musicianship as displayed through performance? How? ______

______

______

l. Create a sense of well-being through listening to, and performing good music? Explain: ______

______

______

m. Develop a sense of discrimination in musical taste. Example: ______

______

n. Provide an adequate background for vocational or avocational opportunities in music or related fields? Explain to what extent: ______

______

o. Provide guidance for students interested in music or related courses? Explain extent of such service: ______

______

______

II. ORGANIZATION OF PROGRAM:

Briefly outline band instruction organization:

How many band class levels at elementary school? ______

At what grade level do band classes begin? ______

Name band class levels at junior high? ______

______

Name band class levels at high school? ____________________

____

A. Pre-band and Recruitment:

1. Is there a definite plan included in the general music classes in the primary grades for all students to become familiar with the instruments of the orchestra? ________
   Explain: ____________________________________
   ____

2. Is there a testing program used for selection of instrumental students?
   Name of test: ________________________________
   Elements tested: _____________________________
   ____

3. Are mental and academic measurements a part of the selection considerations? __________________________
   Explain: ____________________________________
   ____

4. List any other methods of student selection or recruitment:
   ____
   ____

5. Is there a plan for exploratory lessons on various instruments? ______________________________
   Explain: ____________________________________
   ____

6. To what extent are parents included in the pre-band preparation period? ____________________________
   Explain: ____________________________________
   ____

7. To what extent does the band director help in the selection of the instrument for the student? ______________
   Explain: ____________________________________
   ____

8. Are pre-band instruments a part of the preparation and recruitment plan? ____________ If so, name instrument used:
____

Method book used: ____________________________________

Number of weeks of pre-band instrument study: ____________

Minutes per week: ____________________________________

9. How do students secure the instrument of their choice?

School furnished? _________________ Fee? ______________
Commercial rental? ________________ Fee? ______________
Purchase? ____
Other? ____

10. To what extent does the band instructor assist in the securing of the student's instrument for beginning? ___________
____

11. How many minutes per week are scheduled for instrumental music instruction? _________ Number of classes per week ____

12. Are instructional classes for instrumental music scheduled as a part of the regular school day? _______________________

13. Is individual private study encouraged? ________________ Required? _________ Ignored? _____________ Percentage of students studying privately? _________ Are student teachers used? __________________

14. Are progress records kept for each student? ______________

15. Are there published achievement goals for determining progress? ____
Explain ____
____

16. Are progress reports made to the parents and school administration at regular intervals? _________ Provide sample:__
____

B. Habits and Skills -- Beginning Students:

1. Percussion Instruments:

a. Are there plans for teaching:

1. Care of instruments and equipment? ______________

2. Proper position? ______

3. Production of good tone? ______

4. Recognizing and performing rudiments and fundamental rhythm patterns? ______

5. Interpret expression, routine and style from printed page? ______

6. Develop habits of listening to self and to others for balance, articulation, volume, etc.? ______

7. Baton response? ______

8. Develop technical efficiency? ______

9. Some technical ability and knowledge of various percussion instruments? (Mallet instruments and tympani) ______

______

10. Musical nomenclature for all percussion students? ______

______

11. Note and rest values? ______

12. Pitch names? ______

13. Respect for music, equipment and other materials? ______

______

b. Materials -- percussion, beginning: ______
List method book, composer, publisher:

______	______	______
______	______	______
______	______	______
______	______	______

2. Wind Instruments:

a. Is there a plan for teaching:

1. Care and maintenance of brass instruments? ______

2. Proper assembly and maintenance of woodwind

instruments? ______________________________

3. Proper embouchure? ______________________________

4. Proper fingering and body posture? ______________

5. Proper breathing techniques? __________________

6. Proper tone production and mental concept? ______

7. A definite system of counting and measuring time values and rhythm patterns? __________________

8. Expression, routine and style as notated on printed page? ______________________________

9. Extended range? ______________________________

10. Habit of listening to self and others? __________

11. A sensitiveness to inaccuracies in pitch, intonation, rhythm, articulation, volume and balance?____

12. Baton response? ______________________________

13. Technical efficiency? __________________________

14. Musical nomenclature? _________________________

15. Note and rest values? __________________________

16. Pitch names? ______________________________

17. Respect for musical equipment and other material?
____

b. Materials beginning winds:
List method books, composer, publishers:

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

3. Materials for combined instrumental classes:
List method books, composer, publisher:

______________ ______________ ______________

______________ ______________ ______________

______________ ______________ ______________

4. Remarks on pertinent items: ____________________

____

____

C. Habits and Skills -- intermediate level:

1. Are all fundamental habits and skills reviewed and constantly maintained? ____________________
   Explain: ____________________

   ____

2. Is there time devoted to necessary remedial or corrective work for (wind instruments) on embouchure, hand position and posture? ____________________

3. Is attention devoted to development of desired characteristic tone quality? ____________________

4. Is there a continued effort made in development of accurate rhythm interpretation? Explain: ____________________

   ____

   Materials used: ____________________

   ____

5. Are students aware and react to dynamic markings? ________

   ____

6. Is there constant effort for extended range and technical facility? ____________________

   Explain: ____________________

   ____

7. Is there constant emphasis on good listening habits? _____
   Do the students identify:

   a. Wrong notes? ____________________
   b. Faulty intonation and rhythms? ____________________
   c. The melody, counter-melody and rhythm parts? __________
   d. Recognize major and minor keys? ____________________

8. Baton awareness:

   a. Students react to tempo? ____________________
   b. Students react to style and dynamic indications? ______

c. Students react to attacks and releases? ____________

9. Technical development for all students includes:

a. For percussion, a playing knowledge and ability of the following rudiments:

1. Snare drum -- single, five, seven, nine, thirteen, seventeen stroke rolls, the long roll, alternating flams, flam tap, flam accent #1, single paradiddle, flam paradiddle, the ruff? ____________

____

2. Develop some feel for bells, keyboard and various keys? ____________

3. For bass drum and cymbals, each student acquires a feel for rhythm and flexibility? ____________

____

4. Is the bass drummer taught the various spots on drum head for different tones? ____________

b. Brass Wind Instruments:

1. Is there constant attention to the development of endurance and range through appropriate individual exercises? ____________
Explain: ____________

____

Materials used: ____________

2. What is done to achieve facility through lip slur and rapid tonguing exercises? ____________

____

Materials Used: ____________

____

3. Is there a definite plan for developing dexterity and precision through fingering exercises? ______

____

Materials used: ____________

____

4. Are trombone players taught alternate positions? __

____

Materials used: __________________________

____

c. Woodwinds:

1. What is the plan for developing facility is making register changes? __________________________

____

Materials used: __________________________

____

2. Are alternate fingerings taught for the appropriate places? ________________________________

Materials used: __________________________

____

3. Is there a plan for developing finger and tongue coordination? ____________________________

Materials used:: __________________________

____

4. Is there a plan for developing dexterity and fingering through technic exercises? ________________

____

Materials used: __________________________

____

d. Do all instrumental music students demonstrate the following:

1. An ability to play piano, mezzo-forte, forte? _____
2. An ability to play chromatic scale of at least one octave at 120, the quarter note? _____________
3. Capable of playing the following scales and melodies in the keys of: Bb, Eb, F, G and C Concert? ______
4. A common knowledge of the musical nomenclature used in all materials? __________________________

____

5. An ability to analyze and write complete rhythm patterns? ______________________________
6. Do students rationalize the various aspects of playing in terms of technic, tempo, dynamics, musical balance, and interpretation? ______________
Explain: ______________________________

____

D. Expected Achievement in Organized Bands:

1. Do the elementary school bands provide for the exercise of skills through rehearsals and performance? ____________
Explain: ______________________________

____

2. Do the elementary and intermediate school bands provide a development of the child's musical culture and appreciation through experience with musical compositions within his abilities and intellectual grasp? ______________
Explain: ______________________________

____

3. Is there an all city band to provide for the needs of the more talented musician? ________ Grade school? ________
Junior high school?________ Senior high school? ________

4. Does the literature in all organizations provide:

a. Worthy musical content? ______________________
b. Difficulty? ______________________
c. Quality?______________________
d. Variety? ______________________
e. Suitability? ______________________
f. Application of special problems? ______________
g. Enjoyment? ______________________

III. GENERAL MUSIC EDUCATION FACTORS OF THE SCHOOL MUSIC PROGRAM:

A. General Music Education:

1. Are all students required to participate in at least one general music or allied arts course during the six years (7-12) of secondary school? ______________________

2. Are such courses recognized for graduation credit? ______

3. How many music credits are accepted toward graduation?____

4. What elective music courses are available at the junior high school? ______________________________

____

At the high school? ______________________________

____

5. Are elective music and humanities courses available to all students? ______________________________

6. Are students assisted through counseling of qualified counselors and music teachers to determine the type and extent of music participation? ______________________________

____

7. Are scheduling practices of the school such that students with special training and ability are assured of an opportunity to participate in the large performing group? _____
Comment: ______________________________

____

8. Is there a plan for providing for students of different needs? ______________________________

____

B. Community and School Factors:

1. Are music assemblies scheduled for the student body? _____

2. Are exchange programs with other schools sought and planned?
____________________ How many per year? _________

3. Does the high school music organizations cooperate with community service for concerts, parades, athletic events, and special school and community needs? ____________
Explain: ______________________________

____

4. Do instrumental and vocal teachers cooperate in the conduct of programs in and out of the classroom? ____________

____

5. Is there a good working relationship between private music teachers and the school music program? ____________

____

6. What cultural activities from outside of the school are planned or carried on as a supplement to the music program of the school, such as radio, TV, recordings, performing

artist concerts, field trips, etc.?

____

____

____

7. Any further comments:

IV. NATURE OF OFFERINGS IN TOTAL MUSIC EDUCATION PROGRAM:

A. Does the general music course:

1. Provide an opportunity for all students to have experiences about music at some time, grades 7-12? ____________

2. Extend the knowledge, skills, understanding, and appreciation developed in previous years? ____________

3. Provide opportunity for recognition and encouragement for individual achievement based upon individual needs and ability? ____________

4. Provide an opportunity to develop skills and ability in reading music as singers? ____________

5. Provide experience in small ensemble activities? ________

6. Provide opportunity for intelligent listening to recordings of many types of music? ____________

7. Provide a background of various composers, types, and forms of music? ____________

8. Develop an understanding of the relation of music to society, culture and religion of the people? ____________

9. Provide an opportunity to relate the study of music to other subject areas? ____________

10. Help students understand personal voice and musical problems? ____________

B. Evaluation of General Music Courses:

1. How well does the variety of general music offerings meet the music needs of all students? ____________

____

2. How well does the quality of general music offerings meet the music needs of all students? ____________

____

3. To what extent is the music integrated with other subjects?

____

C. Elective Courses:

1. Provide an opportunity for talented students to do creative work? ______

______

2. Emphasize the development of individual skills in keeping with individual aptitude and abilities? ______

3. Provide organizations for students of different degrees of ability? ______

4. Provide for development of student leadership in music classes? ______

5. Provide for balanced vocal and instrumental program? ______

______

6. Provide for students the opportunity to experience all types of music? ______

7. Provide students of broad musical interest an opportunity to experience both vocal and instrumental music?______

8. Provide opportunity for correlation of vocal and instrumental music with other subject areas? ______

V. INSTRUCTIONAL ACTIVITIES:

A. 1. Does the instructional program in music contribute to the overall school's objective? ______

2. Is the music instruction directed toward clearly formulated, comprehensive objectives? ______

3. Is there constant concern for improvement of the quality of music experience? ______

4. Is there evidence of careful planning and preparing for instructional activities? ______

5. Are instructional activities related to music interest and needs of the students? ______

6. Does the instructional program for performance groups include a balance of fundamentals of music theory, history and appreciation of all types of literature? ______

To what extent? ______

7. What percentage of instructional time is devoted to the marching band each year? ______

8. Is there a program for regular sectional rehearsals?______

How often? _______________ Length of meeting? ___________

9. What audio-visual equipment, techniques and materials are used? ____

____

10. Are audio-visual equipment and materials assigned to music room or department? ____________________________________

11. Are bulletin boards and display areas used as teaching devices? ____

12. Does the school provide transportation for out-of-town music activities? ______________________________________

13. How many out-of-town trips does the music organization take each year?____

____________________________ Band

____________________________ Orchestra

____________________________ Chorus

14. Music festival ratings for music groups this past year?

Band: ___________________________

Chorus: _________________________

Orchestra: ______________________

B. Instructional Materials:

1. What library filing system is used? ____________________

____

2. Is music catalogued and maintained as in any academic library? ____

3. Does music library have materials of all types of literature? ____

4. Is there a specific budget for the music department? ____

____

a. Amount for music? ________________________
b. Amount for new equipment? ________________

c. Amount for repair and replacement? ______________

5. Are the teachers involved in planning expenditures for music materials and equipment? ______________

____

6. Does equipment purchased meet MENC accepted standards? ___

____

VI. MUSIC BUILDINGS AND EQUIPMENT:

A. Physical Facilities:

1. Music rooms are properly designed, lighted, ventilated and acoustically treated. Comment: ______________

____

____

2. Music room for instrumental organization provides adequate space (24 sq. ft. per student)? ______________

3. Rehearsal rooms are adjacent to the auditorium stage?_____

4. Music rooms are located to provide a minimum of interference with other classes? ______________

5. Suitable chairs are provided for instructional use? ______

6. Provision is made for small ensemble and individual practice stations? ______________

7. Storage facilities for all equipment is adequately provided? ______________

8. Provision is made in the budget for regular maintenance and replacement of all equipment? ______________

9. Provision is made for music library storage? ___________

10. Provision is made for music maintenance and handling? ____

11. Lockers for instruments are provided in instrumental music rooms? ______________

12. Storage is provided for band and choral uniforms? _______

13. Is there a complete yearly inventory of music and equipment filed with the principal? ______________

14. Following equipment is provided:

________Piano
________Organ
________Television
________Overhead Projector
________Movie Projector
________Large Mirror on Wall
________Bulletin and Display Boards
________Radio
________Record Player
________Recording Equipment
________Public Address System
________Music Stands
________Music Library and adequate filing and maintenance facilities
________Films and filmstrips
________Instrument -- maintenance facilities
________Uniforms
________Portable risers
________Band risers
________Podium
________Telephone

Is above equipment assigned to music rooms or department?
____

15. Are adequate restroom facilities provided? ______________

16. Is there adequate office and preparation area for the instructors? ______________________________

B. Evaluation:

1. How adequate are space provisions for music instruction?

____

____

____

2. How well does the music equipment meet enrollment and curriculum requirements? ______________________________

____

3. How adequate are provisions for care and replacement of music equipment? ______________________________

____

Any further comments:

VII. PERSONNEL

A. Instructional Staff:

1. General Education: ______________________________

____

2. Preparation instrumental music: ____________________

____

3. Preparation in music theory: ______________________

____

4. Preparation in methods of music teaching: ____________

____

5. Preparation in functional piano: ____________________

____

6. How is knowledge of new materials and current developments in music education acquired? ______________________

____

7. Personal education strengths: ______________________

____

8. Personal education weakness: ______________________

____

9. What is the professional attitude by staff toward one another? The administration? The Board of Education? The community?
Poor: __________ Acceptable: _________ Excellent: _____

10. Are music teachers encouraged to visit other classes to observe other teachers? ________________________

Are expenses allowed by the school? __________________

B. Evaluations:

1. How satisfactory is the preparation of the staff? ______

____

____

2. How satisfactory is the preparation of the staff in instrumental music? ______________________________

____

____

3. How satisfactory is the preparation of the staff in teaching music? ______________________________

____

____

Comments on any subject:

C. Personnel Record: (To be completed by each instructor)

School: ______________ City: __________ State: __________

Teacher: ______________ Principal: ______________ Date: ______

Superintendent of Schools: ______________________________

1. Preparation, Degree or Degrees: ______________________

2. Colleges or University: ______________________

____

____

3. Date last attended college or extended workshop in your field? ______________________________

Explain area of work: ______________________

____

____

4. Type of Certificate: ______________________

Expiration Date: ______________________

5. How do you keep up to date in your professional education?

____

____

6. Of what professional organizations are you a member? ____

____

____

7. Do you or have you held an elective or appointive office? If so, which? ______________________________

____

8. Do you participate as an active member of any committee of your professional organization? Explain: ____________

____

9. Please outline experiences in community, university, and/or professional music activities: ________________

____

____

10. Do you, as an instructor of a performance group, maintain your own musical performance skills? ______________

____

11. Total number of assigned teaching hours per week: ________

12. How many hours per week are you responsible for musical or other activities of performance such as concerts, pep bands, ensemble coaching and programs, community services? ______

____

13.. Do you share in school duties other than music activities? Explain: ________________________________

____

____

14. Other pertinent material:

Appendix I

Proposed Letter and Questionnaire to be Used in Phase II of the Project

Dear Colleague:

ASBDA has undertaken the very important project of developing a comprehensive course of study under a USOE grant. The object of this project is to determine content and achievement standards, sequence, anticipated student performance outcomes, innovative methods of teaching, and subsequently to publish a criteria guide and course of study for use in the school band education program. The ultimate objective, of course, is to upgrade instrumental music instruction in the schools of the nation.

The study will be conducted by the Project Director, a committee of eight (8) selected consultants from across the nation and with the aid of a selected evaluator in each state. The success of this undertaking depends on the acquisition of pertinent data from representative school band programs throughout the nation.

You, as a member of the ASBDA, are being asked to nominate band programs which you consider to be outstanding and therefore worthy of inclusion for study and evaluation. Will you carefully consider the enclosed nomination and information form, supplying the requested information as soon as possible.

Enclosed is a "survey form" designed to secure the necessary information and evaluation of band programs for your state and nation. Please complete the form to the best of your ability and return to:

Dr. James A. Middleton, Project Director
School of Music
The University of Oklahoma
Norman, Oklahoma 73069

SURVEY INFORMATION FORM

Name of person submitting these nominations ______________________________

Position ____________________________ School ______________________________

Address _________________________City/State______________________Zip_____

1. In light of your experience and knowledge in the field of instrumental music, please list what you believe to be the most outstanding school band program in the United States.

   Name of School Band Program ____

   Director _________________________ Address __________________________

2. In order that the representation of our survey will be geographically complete, please list what you believe to be the most outstanding school band program in YOUR state. (you may or may not use the same as No. 1)

   Name of School Band Program ____

   Director _________________________ Address __________________________

3. In order to assure representation of all catagories of band programs for this study, please nominate what you believe to be the most outstanding school band program in the following areas:

   (a) A large school from a school district with multiple secondary schools

   Name of School Band Program ____

   Director _______________________ Address _________________________

   (b) A large or medium school from a community where there is only one high school.

   Name of School Band Program ____

   Director _______________________ Address _________________________

   (c) A small school

   Name of School Band Program ____

   Director _______________________ Address _________________________

4. If you know of a school band program where outstanding teaching is being done in a disadvantaged ethnic-socio-economic background area, please identify:

Survey Information Form
Page 2

. Name of School Band Program ______________________________

Director ____________________ Address ____________________

Please Note: If the school population (school listed in No. 4) is primarily drawn from one or more particular ethnic-socio-economic backgrounds, please describe the composition of the school population.

____

____

____

5. If you know of a school band program where innovative teaching techniques are achieving noteworthy success, please list.

Name of School Band Program ______________________________

Director ____________________ Address ____________________

Please Note: Describe briefly these new teaching techniques. _____

____

____

____

6. Your nomination for "your state" evaluator:

Name ____

School/Position ____

City/State ____

Return to:

Dr. James A. Middleton, Project Director
School of Music
The University of Oklahoma
Norman, Oklahoma 73069

APPENDIX D.--ERIC REPORT RESUME

OE 6000 (REV. 9-66)

DEPARTMENT OF HEALTH EDUCATION AND WELFARE
OFFICE OF EDUCATION

ERIC REPORT RESUME

ERIC ACCESSION NO

CLEARINGHOUSE ACCESSION NUMBER

RESUME DATE 02-12-68

P.A.

T.A.

IS DOCUMENT COPYRIGHTED? YES ☐ NO ☒

ERIC REPRODUCTION RELEASE? YES ☒ NO ☐

TITLE

A Feasibility Study for Developing an Innovative Course of Study for the Contemporary School Band Program. Final Report

PERSONAL AUTHOR(S) Haines, Harry H., and others

INSTITUTION (SOURCE) University of Oklahoma Research Institute
1808 Newton Drive, Norman, Oklahoma

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RETRIEVAL TERMS Descriptors: Instrumental Music Education for Band. National surveys; curriculum development; instructional innovation; standards of achievement and performance; social implications; valid techniques of instruction and learning experiences; procedures and organization; techniques of motivation; materials, equipment and facilities; and concepts of preparation standards for instructionl personnel; evaluative criteria.

IDENTIFIERS

ABSTRACT The school band has become an integral part of the contemporary school curriculum as evidenced by the some 60,000 school bands now in existence. Current observations lead to the conclusion that much work being done in band programs lack in musical significance. Investigations of known materials relevant to the problems were conducted including: Review of music curriculum guides published by state departments of education and city school systems; review of materials available from the American Music Industry; an examination of doctoral dissertations available from Dissertation Abstracts; an examination of related USOE Research projects. In-depth study by the committee and consultants established the positive need for a definitive and all inclusive set of standards of achievements for the school band, to include: a philosophy of instrumental music instruction for the band program; the content, scope and sequence; expected educational, personal and social outcomes; valid techniques of instruction and learning experiences; social implications and application of instrumental music for the band in society; procedures and organization; techniques of motivation; materials, equipment and facilities; concepts and preparation standards for the instructional personnel of the band program; and an evaluative criteria for the band program.